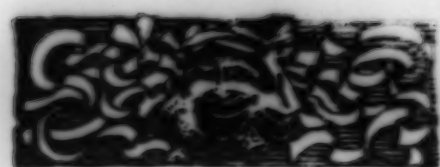


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HENRY MILLER

MARY ANDERSON'S ANECDOTES.



From a photo by Sennott.

MARY ANDERSON

At the time of her retirement, in 1886.

Last week THE MIRROR reviewed Mary Anderson's "Memories," so far as the book touches upon the principal events of her stage career. Not the least interesting feature of the book, however, are her memories of many notable people with whom she has been thrown in contact both in this country and abroad.

When she was about ten years old Guideron Griffin, her step father's brother, was living in Louisville. "He was a man of talent," writes Miss Anderson (Madame De Navarro), "who had written some interesting studies on literature—'My Danish Days,' etc.—while he filled capably the position of United States Consul at Copenhagen, in Samoa, and New Zealand. In Denmark he formed a friendship with Hans Christian Andersen, a selfish and deeply sympathetic, Guideron was popular with young and old. My brother and I were taken at his request to his charming parties whenever any person of interest graced them."

It was at one of these parties that little Mary saw George D. Prentice, whose caustic remarks in the journal he edited made him the object of as much fear as admiration. After trotting behind his knee until she was "distilled almost to jelly" with fear, he took her across the room to ask questions and receive answers from that uncanny machine, La Planchette, in which he was greatly interested. The result of that meeting was a frightful nightmare in which Mr. Prentice, with his gaunt figure and "Mephistophelean brows," appeared as a magician, and La Planchette as a small grinning devil under his spell.

The first character in which she saw Charlotte Cushman was as Meg Merrills. "When, in the moonlight of the scene," says Miss Anderson, "she dashed from her tent on the stage covered with the gray, shadowy garments of the gypsy sibyl, her appearance was ghostlike and startling in the extreme. In her mad rushes on and off the stage she was like a cyclone."

She met Edwin Booth during her trying engagement at McCullough's Theatre in San Francisco. She tells us that meeting him was the brightest spot in that unhappy engagement. His assurance that such trials as she was then passing through were beneficial both to character and art gave her new courage. He laughed at the idea of quitting the stage on account of the unkindness of her fellow actors. "I also am a fellow-actor," said he, "I have at through two of your performances from beginning to end—the first time I have done such a thing in years—and I have not only been interested but impressed and delighted. You have begun well, continue, and you are sure of success in the end."

While playing an engagement in Washington she was met at the door of her hotel by a man who greeted her in a cordial manner. Not recognizing him, she told him that he must have made a mistake, as she had never seen him before. "So you forget your early friends so easily, Miss Mary?" he answered. "I am General Grant." In her embarrassment she could only excuse herself by saying that her mind was still on the rehearsal she had just left, that he had changed so, etc. "Yes," he answered, laughing. "I have grown thinner and paler; I am no longer President, you see, and am consequently less benighted."

In referring to the old traveling star and stationary stock company system, Miss Anderson says that its conventionalities frequently descended to mere tricks. "One of these was for the actor to stand in the centre of the stage as far back as possible (in the limelight, if there was one) so as to force the other artists in listening to him to turn their backs upon the audience, thus concentrating all the attention upon himself; then say his speech, whatever it might be, beginning *pianissimo* and ending *fortissimo*, after which he was to sweep grandly into the corner and wait for his applause."

Miss Anderson declares that she often had an Ingomar, a Col. nna, or a Master Walter take her by the hand, swing her below him, then spring back three or four steps, and keep her during all of his speeches with her back to the audience, literally forcing her down the stage until she was almost in the foot-lights. Dion Boucault, unfolded to her the antidote for this evil, which was, "Simply turn your back upon the bellowing artist, and in ignoring him cause the public to do likewise." "It was amusing," she says, "to see how humbly the old stager came down from his central position, and turned his back to the public—even that to get you to look at him."

On several occasions she went to the opera in Boston with Longfellow. "He generally arrived before us," she writes, "armed with flowers, and full of delightful anticipation. On one of these occasions some one sent a magnificent bouquet to our box. Not knowing the donor, I did not take it up." Longfellow, however, insisted on her taking up the bouquet, saying, "Put down my simple one, and take up these beautiful flowers. It will gratify the giver, who is no doubt in the house; try never to miss an opportunity of giving pleasure. It will make you happier and better."

When Miss Anderson paid her first visit to Paris she received a message from Sarah Bernhardt inviting her to come behind the scenes. While looking at the portraits of Mars, Talma and Rachel in the lower dress artists at the Comte de France, she asked Madame Bernhardt why her counter-attraction was nowhere to be seen. "You would like to see my portrait there?" she replied. "Oh, yes, very much, you belong there," said Miss Anderson. "Either you are no longer a tragedienne, or I cannot have my portrait there until I am dead

five years." And Madame Bernhardt laughed merrily at Miss Anderson's silent discomfiture.

When she made her London debut in Ingomar she tells us that the excitement of the first scenes had evidently weakened her, for in the second act, while weaving garlands for the golden cup a kindly voice from the pit called out, "Marv, please speak up a bit!" The good feeling with which this was said put an end to her nervousness, and from that moment the play ran smoothly to the end. Among the many who came behind the scenes to offer their congratulations was P. T. Barnum, who exclaimed, in his own hearty way, "Hurrah for America! You've won London, or I know nothing of public taste."

While on a Western tour Miss Anderson played Pygmalion and Galatea at Salt Lake City. One of the stage boxes was filled with women, and in the foreground sat the "newest" wife with the husband of them all close beside her, the old ones having been obliged to take back seats. The play was received with enthusiasm until Galatea's line to Pygmalion, "Then I will be thy wife," to which he answered, "That may not be, I have a wife." The gods allow but one. Miss Anderson grew cold awaiting the effect of a doctrine so opposed to Mormon practice. But fortunately their only sign of disapproval was a rigid silence from that moment to the end of the performance.

When Miss Anderson declined W. S. Gilbert's play, Brantingham Hall, because she thought the chief character was not in her line. Mr. Gilbert asked her whether her reason for doing so was because she found anything gross in it. "For," said he, "I hear that you hate gross things so much that you can hardly be induced to take your share of the gross receipts."

Many other anecdotes and reminiscences of distinguished people are to be found in Mary

Anderson's "Memories." Col. A. G. Dickinson, of the Camp, was to have made a presentation to Henry C. Miner and Joseph Jefferson, but the former was away on his honeymoon and the latter modestly slipped away.

At the Herald Square Theatre, the same afternoon, the eighth annual benefit of the Home Hotel took place. Charles Hanbury, Verner Clarges, Herbert Leonard and Helen Tracy presented a scene from Hamlet, and a lengthy musical bill was given.

The American Theatre, Thursday afternoon too, held a large audience made up of theatrical mechanics, their wives, sisters, cousins, aunts and friends in honor of the annual benefit of the Theatrical Mechanics' Association. An excellent variety bill was presented, and a picked crew of stage hands exhibited their skill in stage setting.

THE PLAYGOERS' CLUB ON DUMAS.

The Playgoers' Club of Boston held a meeting at its rooms on Tuesday last and passed these resolutions:

Whereas, the impression has gone abroad that the Boston Playgoers' Club has refused to recognize the artistic merit of Alexandre Dumas, his be it resolved, that to correct this false impression we put ourselves on record as desiring to express our thorough appreciation of his genius, and of the value of his work to both literature and the drama, and to state our firm belief that in his death we have lost the master spirit of the French stage.

A CURIOUS LAWSUIT.

Francis L. Wellman, with his wife, drove up in a carriage before the Fifth Avenue Theatre on March 20 to attend a performance of Duse. Just as the carriage came alongside the street curb the man who is employed by the theatre to take charge of the disposition of carriages ordered the driver to drive on while he held the door



MARY ANDERSON

At the age of sixteen. From a drawing by Otto Venn.

Anderson's "Memories," but owing to the exigencies of space it is not possible to refer to them at present.

UNIQUE ADVERTISEMENTS.

On Friday morning two men in uniform stationed themselves as sentries in front of the Herald Square Theatre. One of them, young and athletic, wore the uniform of a Union soldier in the "late unpleasantness." The other, bearded and scarred, was dressed in the Confederate uniform. They stood before the theatre entrance resting on their muskets and chatting nonchalantly and unconsciously. Passersby stopped to stare at them, and from every cable car that went by faces peered from the windows at the two men. No such effective advertisement has been devised by a theatrical manager for many years, and in the evening the theatre was jammed with people who needed just such a reminder as this of the fact that an American war play, the hit of the season, was still running prosperously.

Chimmie Fadden, which celebrates its one-hundredth night in New York next Tuesday is also being advertised in a unique way. One of the French horseless carriages recently imported from Paris was run up and down Broadway each day last week, with a sign proclaiming to the world the fact that the precocious Bowery prodigy was soon to become a centenarian.

BENEFITS FOR WORTHY CAUSES.

A benefit for the mortuary fund of the Confederate Veterans' Camp in New York city was given at the Fifth Avenue Theatre, Thursday afternoon, with a crowded house. Joseph Jefferson and his company presented Lend Me Five Shillings. John Drew and Maude Adams performed A Pair of Lunatics. Sydney Rosenfeld's company gave the last act of A House of Cards. May Irwin and her company introduced an act of The Widow Jones, and there were other at

tractive numbers. Col. A. G. Dickinson, of the Camp, was to have made a presentation to Henry C. Miner and Joseph Jefferson, but the former was away on his honeymoon and the latter modestly slipped away.

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AN ILLINOIS THEATRE TO BE REMODELED.

The Walker Opera House at Champaign, Ill., is to be entirely remodeled during the summer. The work of reconstruction commencing May 1. The improvements will cost \$20,000 and include, beside a complete modernizing of the interior, a handsome new foyer, an increased seating capacity (nearly 1,200), and a stage 40 feet deep and 65 feet wide. Steam heat and a patented ventilating plant will be introduced. It is expected that the new house will be ready for opening in August.

ANOTHER MILITARY MILDROMA.

Eugene Tompkins has purchased the American rights to One of the Best, the military melodrama by Seymour Hicks and George Edwards, now running at the London Adelphi. Mr. Tompkins will change the title to The Second Regiment, and give the piece an early production at the Chicago Grand Opera House.

GOSSIP OF THE TOWN.

The Ethel Tucker company laid off in Foston Holy Week.

The new opera house at Valdosta, Ga., built by the city at a cost of \$20,000, is nearly finished and will be ready for business next season.

President and Mrs. Cleveland saw E. H. Sothern at the National Theatre, Washington, April 2, occupying a lower proscenium box.

E. M. Le Roy and wife have resigned from the Kittie Rhoades company, and are in the city.

E. H. Sothern and his company, who appeared at the Harlem Opera House last week in The Prisoner of Zenda, attended the Thursday matinee performance of that play at the Lyceum Theatre.

The Princeton baseball team occupied the boxes at the Herald Square Theatre last Saturday night.

Thomas E. Murray, formerly of Murray and Murphy, had made a success in England. He is retained for the next Christmas pantomime at Islington and will play farce comedy in London in the meanwhile.

Clint G. Ford, manager of Ford's Stock company, has secured two new plays by James M. Martin, author of The Harvest Moon, which he will add to his repertoire. The company reports good business in Missouri.

Aubrey Boucault has secured Mr. Atkinson's interest in The Shaughraun, and will present the play with the entire scenery, costumes and company at the Walnut Street Theatre, Philadelphia, beginning April 27.

Steele Barrett has discarded his stage name, Norwood Sanford, and will hereafter appear under his own name.

Isabella English D'Alvini, widow of the late William D'Alvini, the famous juggler, died in Chicago, April 2, leaving five small children in great distress. A life of D'Alvini is about to be published by H. J. Burlingame of Chicago for the benefit of the children. Charles L. Burlingame and Company, Box 851, Chicago, will furnish any information concerning the little orphans, and welcome any contributions for their assistance.

Charles W. Young has closed a successful tour of thirty weeks with In a Big City and is at Mount Clemens, Mich., for the summer. Others now at Mount Clemens are Lee Harrison, Dave Warfield, Charles A. Mason, Nick Norton, and William C. Cameron.

The Rube Stacy company, traveling through New York State, has new members in George N. Wilson, W. J. Holmes, Orletta May, Lew Parg Borne (business manager), and Clifford Meach (musical director).

Charles A. Pursey has secured a half interest in Samuel Speck's operettas, seven in all, and will put them on the stage.

A. Tomasi sailed for Europe on the *Adriatic* within 12 last Saturday. He intends spending the summer in Italy and has taken with him the music of The Fencing Master, which he is thinking of producing in Italy next winter.

"Correspondents of THE MIRROR do not praise a performance unless it is deserving. The aim of THE MIRROR is to wipe out the 'likes' and elevate the legitimate theatrical attractions."—*Bethlehem, Pa., Times*.

The floating theatre, a large steamboat containing a stage, auditorium and ample apartments for actors, will soon begin its annual tour down the Mississippi, paying all the river towns. A Chicago man has successfully managed this unique playhouse for many years, and a steam organ is a newly added attraction to lure the workers on the levee.

Dr. Alfred Henry Quinn has lectured before the New England College of Languages on "The Past, Present and Future of the Drama." He held that the drama of to-day was the same as that of the past, and asserted that it would remain unchanged in the future.

Manon P. Clifton is praised for her strong character work as Mary Ann Elizabeth Marr in Miss Harum Scaram.

Madame De Vere Sapio, Babetta Huss and Mrs. Elford Gould participated in the Concert Cypriote at the Mendelssohn Glee Club, Friday evening, in aid of the New York Diet Kitchen.

The London *Era* quotes a MIRROR paragraph in which it was stated that an American manager, Harry Sargent, died not long ago in Leeds, of starvation, the English Actors' Fund sending but a guinea before his death, and raising barely nine dollars by subscription after that event. The *Era* says that the Fund's representative at Leeds was instructed to care for Sargent, which he did. A cheque for £1 was sent, and expended in behalf of the dying man, while the funeral expenses, £5, were defrayed by the Fund.

Alice Hosmer will originate the part of a Spanish princess in De Wolf Hopper's production of El Capitan.

Rose Braham of Edward Harrigan's company received two immense floral pieces during a performance of Old Laverder at the Park Theatre, Brooklyn, on Thursday evening last.

The Liar, a comedy adapted from the French of M. Alexandre Bisson by Clyde Fitch, was acted with so much success in Philadelphia on April 2 that Manager Charles Frohman, who owns the rights to the piece, has decided to produce it at Hoyt's Theatre next fall. Fritz Williams and Katherine Florence will have the principal parts.



MARY ANDERSON

At the time of her debut, in Louisville, Ky., Nov. 1885.



A CASINO AUDIENCE.

From a flash-light photograph made by Joseph Byron, during the performance of *The Lady Slavee*, on the evening of April 1.

THE POSITION OF THE SCENIC PAINTERS.

President Harley Merrv, of the newly organized Protective Alliance of Scenic Painters of America, received a MIRROR representative at the quarters of the Alliance in this city. Explaining the position of the scenic painters, he said:

"The Acting Secretary of the Treasury has issued instructions to collectors and other customs officers, bearing on the act of Aug. 28, 1894, which provides, concerning scenery, that such articles brought by proprietors or managers of theatrical exhibitions arriving from abroad for temporary use by them for such exhibitions, and for any other person, and not for sale, and which have been used by them abroad, shall be admitted free of duty, but duties shall be paid on all such articles as are not exported within six months. But the Secretary of the Treasury may at his own discretion extend such period for another six months in case application shall be made therefor.

"Which simply means that a manager can bring a company over here from Europe with all the scenery he wishes and pay no duty. Some managers prepare inferior and cheaper scenery to accompany their people. It is an easy matter to send a company out of town for a week or two to get in trim, and give time for an affidavit to be made that the scenery has been used. The Secretary says that professional books, implements, instruments and tools of trade shall not be imported for any other persons, nor shall they be for sale.

"But a manager can bring all the scenery he wants for any other persons—if it is not for sale, and by this we must imply that a manager can act as a common carrier. It is the simplest thing in the world for managers here to purchase plays and scenery in Europe, bring them over here and rent them out, which was done in at least two instances last season. If that is not free trade, I would like to know how to designate it.

"The whole business of importing scenery is a great injustice. It is not equitable. The American producing manager has to pay more, with out a doubt, than the same work would cost in Europe—England for instance. Salaries are higher here, besides the duties on canvas, colors and the like tend to make production here much more expensive. There is scenery enough imported to America every season to keep at least ten per cent. of our reputable scenic painters and carpenters constantly employed, for in a number of instances, instead of being exported, a considerable portion of it has been sold here.

"The Protective Alliance will not be doing themselves justice if they do not look well after the importation of scenery. It has proven such an evil that the matter has been carefully considered.

"We have already received notice from one of the largest cities of the United States that the theatrical stage employees have decided not to handle any scenery not painted by a member of the Protective Alliance of Scenic Painters of America and bearing the stamp of recognition. This has come to us unasked, and is to us, on that account, all the more valuable. Possibly we may ask for that decision to be suspended for a short time, as we do not wish to distress any who may be ignorant of the governing laws.

"We, on the other hand, declare we will not paint on any scenery not built by a member of the Theatrical Stage Employees, if such a union be in existence in any place where the work is being done. This is reciprocity.

"The Theatrical Stage Employees from whom we have obtained our charter, are affiliated with the American Federation of Labor, and are strong, so it is easy to imagine the power that will back us up in our efforts to obtain proper recognition. Justice Clement, of the Supreme Court of Kings County, in the case of Bandmaster Contorno against the Musical Mutual Pro-

ductive Union, has handed down a decision which supports the rights of a union to control the action of its members."

SEÑOR TATALLI WAS NOT THERE.

The published accounts of the rescue of unfortunate vaudeville performers from starvation at Curacao, Venezuela, by Royal Phelps Carroll, were in several particulars incorrect. It was stated that when Mr. Carroll reached Curacao on his yacht, the *The Na-ahoe*, he learned that Señor Tatalli, his wife and several performers were in sad straits, and bought passage tickets for them to the United States.

Señor Tatalli called at the MIRROR office last

week and gave information on this subject. "I took a company to Venezuela," said he, "and we did very well for a time, but the boundary troubles induced me to return to this country. Most of the members of my company decided to return also, and a few of them preceded me, but a dozen or more sailed with me on the *Venezuela*, which arrived here several days ago.

"Seven members of the company determined, however, to remain in Venezuela and try their fortunes on their own hook. They were evidently unlucky in this, and these are the persons helped by Mr. Carroll. At the time I was reported to be starving in Curacao I was, in fact, with those of my company mentioned on the return voyage. I can substantiate these facts,

as all of those who came back with me know them, and bear me no ill will."

W. H. THOMPSON INJURED.

W. H. Thompson played his part on the opening night of *The Law of the Land* at the American Theatre while suffering extreme physical pain.

On the morning of that day the actor was taking his bath in his apartments at the Grand Hotel, Broadway and Twenty-ninth Street, when a waiter, a burly Swede, entered carrying a breakfast which had not been ordered. Mr. Thompson told the fellow to go back and fetch him the right things. The waiter retorted, but returned almost immediately with another tray loaded with food that had not been ordered. Mr. Thompson was out of patience with the fellow, but told him he might leave the tray and go about his business.

The man was in an irate mood, and just as Mr. Thompson turned to him, he hurled a bowl of hot soup full in the actor's face. Then he fled down stairs and into the street, stopping only to pick up his hat and coat. Mr. Thompson's call for help brought an army of waiters who summoned the rest of the household. Two deep rasches were cut in his forehead and some of the particles of china had entered his eyes. His wounds were dressed by a doctor, who forbade his appearing upon the stage that night.

The success of the play depended, however, upon his acting; so by the skillful use of make-up Mr. Thompson concealed his wounds and played his part with great success. Every day last week the actor's rooms at the hotel were besieged by solicitous friends, and enough flowers were sent him to transform the place into a garden. The hotel people have put detectives on the track of the waiter who assailed Mr. Thompson.

HARRIGAN WILL PLAY SOON IN NEW YORK.

Since Edward Harrigan and his company have returned from the road, Manager Mart Hanley has received several offers from New York managers for a Spring season of Mr. Harrigan in this city.

"I am considering the offers of two Broadway theatres," said Manager Hanley to a MIRROR man last week. "We propose to produce Mr. Harrigan's new local play, *My Son Dan*, which has been well received in every city where we have tried it. Mr. Harrigan's role is Larry Logan, an old Irish shoemaker, and this character is strong both in pathos and humor. We intend also to revive one of the greatest of the Harrigan successes, *Waddy Googan*, which ran for four months at the Park Theatre at its first production seven years ago.

This week we are in Williamsburg, and next week we will be in Jersey City, and then we expect to return to New York. Yes, you can rest assured we shall play a New York engagement this Spring."

MINER AND BROOKS BUY SHAMUS O'BRIEN.

The new Irish opera, *Shamus O'Brien*, which is having a successful run in London at Sir Augustus Harris' Opera Comique, has been bought for America by Joseph Brooks and H. C. Miner, who will import the original English company. The deal was made by J. C. Duff, who went to England to buy Gilbert and Sullivan's new opera, but thought *Shamus O'Brien* would be a better investment. The opera is by Dr. Villiers Stanford, a composer of reputation in England. The libretto, a fresh treatment of Sheridan Lefau's familiar poem, is by George H. Jessop, author of *The Power of the Press*, *Mavourneen*, and *The Irish Artist*.

E. D. Shay, Bus. Mgr. Address MIRROR.



A fac-simile of the menu of the Lotos Club dinner to Joseph Jefferson, who is represented on the shore of his Louisiana plantation as an artist and in his characters of Rip Van Winkle, Dr. Pangloss, Cate Plummer and Bob Acres; with Rip's dog "Schneider" happily smiling upon his vagabond master.

IN OTHER CITIES.

PROVIDENCE.

A Grand Historical production entitled Rhode Island Days of Auld Lang Syne was given at the Providence Opera House 6-11 under the auspices of The Colonial Dames and Daughters of the American Revolution of Rhode Island and like the Kirmess Spikartent and other local affairs drew very large audiences. The production comprised a variety of scenes, tableaux and dances arranged by Margaret MacLaren Eager under whose supervision the affair was put on. Among the scenes were the English Village and Youth of Roger Williams, Entrance of the States, The Departure of Troops for the Civil War, The Camp of Annetian, Return of the Troops, The Rockingham Ball, Colonial Wedding, Woonsocket Tea Party, Conspiracy to Burn the Gaspee, Signing of the first Deed of Land, The first commencement exercise of R. I. College, now Brown University. The music was furnished by the opera house orchestra under the leadership of the conductor, Mr. W. W. Rice, and the spectacle was sumptuously staged with scenic and accurate scenery built by W. Williams and painted by scenic artist C. B. Munro. The Gay Parisians will play a week's engagement at this house opening 13.

The War of Wexham was seen at Keith's Opera House 6-11 by large audiences and met with approval of press and public. It is a fine melodrama, has many realistic scenes and several stirring climaxes, which are admirably brought out by one of the best casts that ever appeared here in a production of this kind. Honors were taken by Clarence Handysides, A. S. Lipman, Thomas A. Wise, Adolph Jackson, John Maher, Fanny McIntire, Laura Booth, Daisy Lovering and Marion A. Erie. The audiences were very enthusiastic, and the production was in every way worthy the hearty applause and liberal patronage accorded.

Robert Hilliard in Lost-24 Hours and The Littlest Girl under last week of 13. Katherine Kober and her competent co. played their second week's engagement at Lothrop's Opera House 6-11, and did very good business. The repertoire for the week is as follows: Monday, Fanchon; Tuesday, Our Kitten; Wednesday, Stricken Blind; Thursday, Dad's Girl; Friday, East of Eden; Saturday, Little Detective; Miss Robert's Brass Band and Orchestra appeared for the first time in Providence during this engagement. Thomas and Watson in The Surprise Party, 13-18.

A good-sized audience welcomed Walter Damrosch and his splendid organization at Infamy Hall 8-11. It is not often that we Providence people have the opportunity of seeing to fine a co. in our city, and William H. Wing is to be congratulated for having the nerve to bring the co. here. Had there not been so many counter attractions the hall would undoubtedly have been filled. Lohengrin was sung in an artistic and finished manner by a strong chorus, with solos by Max Alary, Franz Klafsky, Gisela Stoll, Gerhart Schman, D-meter Popovics, and Wilhelm Mertens. It was one of the most brilliant events of the season.

Paul Irving was in town during the week in advance of James Sand. W. M. Grey was also here ahead of Robert Hilliard.

The Powers Family, gymnasts, are at their home in this city.

J. Z. Little recently sold one hundred volumes of his valuable theatrical library to the Providence Public Library.

A. G. Kranz, of the Ethel Tucker co., spent last week at his home here and had as his guest J. Hooker Wright, late of Ullis Albertson's co.

Fred S. Gardner and his pupils will produce The Pirates of Penzance at the New Opera House, Riverpoint, R. I., M. They will be assisted by Loretta Brennan, late of the Francis Wilton Opera co., who will sing the leading soprano role. The Chimes of Normandy will also be given at an early date. William Williams, of the Higgins Brothers, was married in Trenton, N. J., a few days ago to Mary Bryant.

Alice C. Keane, who has been resting here the past season, will next week replace M. as Homer as leading lady in the stock co. at the Grand Opera House, Boston.

I am told that Messrs. Barnabee and Macdonald are negotiating with Dr. Jules Jordan, of this city, with a view to producing his new opera, Rip Van Winkle.

H. C. RIPLEY.

ST. PAUL.

At the Metropolitan Opera House, Sol Smith Russell and his excellent support presented The Rivals, An Everyday Man, and Mr. Valentine's Christmas 6-8. A large and fashionable audience greeted Mr. Russell in The Rivals, and were greatly interested in his first appearance here in the part of Bob Acres. La Loie Fuller, Sowing the Wind co. 10-12, Danc. Concert 13, St. Paul Press Club benefit 15, H. H. H. Minstrels 16-18.

At Litt's Grand Opera House, Charles A. Gardner and his clever co. presented his romantic comedy, Fatherland, 5-11, opening to good houses. The piece was nicely staged, and the performance took well. Mr. Gardner was very interesting as Karl, and kept the audience in a merry mood. Mr. Gardner's songs, introduced during the action, were the most taking features of the entertainment. Dan'l Sully in The Corner Grocery 13-18.

Stewart Allen, who is now in his fourth season with Sol Smith Russell as stage manager, is a conscientious and painstaking worker. Mr. Allen has been engaged by the Fairmount Amusement co. to direct a stock co. at Fairmount Park, the coming summer. Mr. Allen is now engaging the people and expects to have a strong co.

Sol Smith Russell co. expect to close their season at Poughkeepsie, N. Y., 21. Manager Fred Bergher reports the co. having done a splendid business this season.

Frank Losee, a favorite with St. Paul theatregoers, is to originate an important role in Manager Jacob Litt's forthcoming production of A Tammany Tiger by H. Gratton Elliott.

Minnie Radcliffe, of Sol Smith Russell's co., is remembered by many friends in St. Paul for clever work she did in several stock co. in this city.

The many friends of Walter S. Hale in St. Paul are pleased to learn that he has been re-engaged by Mr. Frohman for next season and will continue a popular member of the stock co.

John J. Burke, who made a hit in St. Paul as a comedian in the Henderson American Extravaganza co., will shortly be seen at the Grand in his new play, The Doctor.

Manager L. N. Scott of the Metropolitan Opera House states that he has done a much larger business this season than last, especially with the large and better class attractions he has played during the season.

GEORGE H. COLGRAVE.

BUFFALO.

F. C. M. Lutz, George Urban, Jr., George Bleistein, and J. F. Schoellkopf have made an offer to the owners of the Music Hall to lease it for a period of twenty years and transform it into a model opera house at an expense of \$50,000. They ask for an option which will give them time to organize a company large enough to bear the expense of the projected improvements.

The matter is to be decided very soon. If the plan goes through the stage will be enlarged, an additional gallery put in, and new seats and boxes provided.

Henry Irving, Ellen Terry and the London Lyceum Theatre co. played to packed houses every performance 2-4. Merchant of Venice was given the first night. Mr. Irving was obliged to make a speech in response to thunderous applause. King Arthur was given 3, also matinee 4. The Bell and A Story of Waterloo evening of 4 when engagement closed. At the last performance, when called before the curtain Sir Henry thanked the people of Buffalo for their hearty appreciation and paid a special tribute to the press for its kind and generous notices.

Der Freischuetz was given at the Star by the Buffalo Saengerbund 6-8. Margaret Mather, supported by Frederick Paulding and a capable co., opened a half week's engagement at the Star 9.

Della Fox in Fleur de Lis will be at the Star 13-15. E. M. Southern in The Prisoner of Zenda 16-18.

Manager Henry L. Meech has contracted for a single performance at Music Hall May 25 of The Rivals with the star cast, including Jefferson, Mr. and Mrs. Taber, John Drew and others. La Loie Fuller will be at Music Hall one night in April.

Charles Robbins, of Buffalo, left for Boston 5 to take the leading part in the debut of Agnes Harrington in The Lady of Lyons.

At the Lyceum Theatre week of 6 Harry Williams' melodrama A Boy Very Girl played to good houses. The play was in the hands of a capable co. Gus Heege's greatest success, A Valentine Yentleman, will be at this theatre week of 13.

MARIAN DE FORREST.

JERSEY CITY.

Robert Hilliard made his first appearance in this city at the Academy of Music 6-11, and created a favorable impression. The play, Lost-24 Hours, was a success, and the admirable supporting co. received their share of praise. Mr. Hilliard is easy and natural in his method, and has a winner in his present play. Theodore Babcock as the theological student pushed the star closely, and gave a clever interpretation of a ridiculous character. Stella Kenney as the unsuspecting wife was a treat to the callous theatregoer. Elliott Vaget as the adversary proved himself an actress capability. Frances Whitehouse as the maid showed talent in every move. Harry Rogers' Jew money lender characterization was good work, and he received deserved applause. The engagement was entirely satisfactory, artistically and financially. Rice's 1892, 13-18. Edward Harrigan 20-25.

The local letter carrier's brass band gave a concert at the Academy of Music 5 to a grand house.

William E. Broderick, the opera singer, was unable to leave here 5 for Washington to sing at the Elks' benefit. He had an operation performed upon his throat 4.

Barnum's Circus is due May 4.

George Hoey has written a new farce comedy for production next season called A Red Stocking.

Robert Brower, who has returned to his home in this city, closed his engagement with the Haverly-Biggar Trip to Chinatown co. at San Francisco, Cal., recently. George Norton, the singing comedian, has returned to his home in this city.

Manager Charles Dittmar, of the Florence Bintlley and Garrick Comedy co., signed 1 with Frank Cotton for next season.

The auction sale of seats and boxes for the Elks' benefit here occurred at the club room 9. John W. Kelly will act as auctioneer, and a social session will be given.

Edward Harrigan and co. play a return engagement at the Academy of Music 20-25 something remarkable for this city.

Walter Greene of the Burglar co., spent the week of 10-4 at his home in this city.

Manager Frank Henderson of the Academy of Music, a shrewd business man, has made up his mind to extend his theatrical enterprise. He will build a theatre in Hoboken.

The advance take for J. Leslie Gossin's benefit here is big. Carrie Ewald, late of the Masqueraders co., is to appear as Camille.

During a performance at the Academy of Music 5 two well dressed young ladies approached the box-office, and tendered the treasurer, Harry Hoams, a \$1 bill asked for two tickets to Elizabeth.

Wilton Taylor, of the Land of the Midnight Sun co., left here 2 to visit his co. at Bridgeport, Conn., where their tour was resumed.

The Damrosch Musical Union will give a concert 12 Prof. or Henry Wagner, of the Academy of Music orchestra, will lead.

Florence Bintlley and co. was to have resumed traveling 5 by a severe dose of grip compelled the little subcommittee to cancel everything up to 9, when the tour was to have been resumed.

WALTER C. SMITH.

KANSAS CITY.

The past week's attractions have been of a high order and very successful in point of attendance.

La Loie Fuller drew a crowded house to Auditorium 4 Olga Netherland made her first appearance here 6-11 and as received with a warm and splendid patronage.

Her week opened with Camille, of which she gave a splendid presentation. Her other productions during the week were From Carmine, which she played for four performances, and Denier, which closed the week's engagement. Marie Wainwright 13-18.

Stuart R. Olson appeared before a good-sized audience at the Coates Opera House 6-11 in a very clever play, Mrs. Ponderbury's Past, which affords him an opportunity to display his peculiar talents. The co. also played a very pretty little bit preceded the regular bill entitled Blue Sulphur. The old favorite, Henrietta, was put on Saturday night at the close of the engagement. Nat Goodwin 13. Tavery Opera co. 16-18.

The lovers of fun and farce comedy were afforded a pleasing entertainment at the Grand Opera House 5-11, and they attended in sufficient numbers to pack the house during the entire week of Twentieth Century Girl. Molly Fuller made an attractive picture in the title role and sang and acted very cleverly. John T. Kelly, Gus Williams and a dozen others helped provide a very successful performance. Miss Brown 12-16.

The Ninth Street Opera House was dark 5-11 owing to the failure of A Night's Frolic to appear. Jessie Mae Hare 12-18.

Bartholomew's Equine Paradox delighted good-sized audiences at the Gillies Opera House 5-11. The Octopus 12-18.

Prof. Gossin's train horses, assisted by Char' Geyer in musical specialties, appeared at the Armory 6-11 to moderate attendance. FRANK B. WILSON.

OMAHA.

Thomas W. Keene opened a half week's engagement at Boyd's Theatre 6, assuming the title role in Louis XI., a character which seems suitable to his abilities.

Mr. Keene secured a double recall at the end of the fourth act. Richelieu and Richard III. were given succeeding evenings, and the size of the audience increased at each performance. The supporting co. is a large and satisfactory one. Shore Acres 12-14. Nat Goodwin 15. Stuart Robson 17, 18. Nellie McHenry 19-21.

At the Creighton the Little Miss Nugget co. is receiving a fair share of patronage, and with such a trio as Herbert Cawthorn, Leola Mitchell and Charles A. Lofers as leaders, the success of the engagement is assured. The Nugget co. were booked for 5-8, but rested evening of 6 to give La Loie Fuller the stage. A though the prices were raised for this occasion, the theatre was comfortably filled. The main event was preceded by an hour of indifferent vaudeville, and we then had four dances of exactly three minutes each.

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MINNEAPOLIS.

At the Metropolitan Opera House Sowing the Wind was given 5-8, opening to a fair-sized house. What the audience lacked in numbers, however, was made up in enthusiasm. Mary Hampton made an emphatic hit as Rosamond, a part to which her charming personality is admirably adapted. H. Gilmour, an erstwhile popular member of the Bijou stock, gave a dignified and forceful rendering of the role of Mr. Brahazon and Thomas Whiffen was seen to marked advantage as Bob Watkin. The co. was obliged to respond to three curtain calls at the close of the third act. Sol Smith Russell 9-11.

At the Bijou Opera House Amy Lee and Frank Doane and a fairly well-balanced co. gave Miss Harum Scarum afternoon and evening of 5 to good business. Miss Lee was the life of the performance, and made a decidedly favorable impression. Of the support, Frank Doane as Visch, and Martha Conway as Mollie

American Tour, 1895-96.

HENRY IRVING

MISS ELLEN TERRY

And the LONDON LYCEUM COMPANY

MACBETH.
BECKET.
KING ARTHUR.
THE MERCHANT OF VENICE.
MUCH ADO ABOUT NOTHING.
LOUIS XI.
FAUST.
A STORY OF WATERLOO.

CHARLES I.
THE LYONS MAIL.
NANCE OLDFIELD.
THE BELLS.
THE COYSAN BROTHERS.
DON QUIXOTE.
JOURNEYS END IN LOVERS MEETING.
A CHRISTMAS STORY.

APRIL 13 TO 18, PHILADELPHIA CHESTNUT ST. OPERA HOUSE.
APRIL 20 TO 25, BOSTON TREMONT THEATRE.
APRIL 27 TO 30, PROVIDENCE PROVIDENCE OPERA HOUSE.
APRIL 30 SPRINGFIELD, COURT SQUARE THEATRE.
MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE. MAY 2, NEW HAVEN, HYPERION THEATRE.
MAY 4 TO 10, NEW YORK, ARBEY'S THEATRE.

Marr, deserve special mention. Charles A. Gardner in Fatherland 12-14.

La Loie Fuller and her initial appearance before a local audience 7 at the Lyceum Theatre, and packed the house.

During the recent engagement of Corinne at the Bijou Opera House, Minnie's Lodge of E. K. No. 4 presented the popular star with a beautiful floral token, and a brief letter of condolence on the death of her mother.

F. C. CAMPBELL.

DETROIT.

The opera Fleur de Lis, with Della Fox in the title role was heard for the first time here 6 at the Detroit Opera House. The engagement was short, three nights and a finale, but a successful one. The music comes from W. W. Furst, and while it could not be placed in the first rank of our so-called comic operas, it contains much that is pleasing, and some of the numbers are of decided merit. 1. Cheever Goodwin, the maker of the libretto, has set to Mr. Furst's music dialogue and lyrics in which can be detected much more real wholesome humor than is usually to be found in the lines of "comic opera." Its freedom from gags, which are so offensive to those of correct taste, but which in pieces of the kind are usually dragged in without any regard for the eternal fitness of things, is one of the features of Fleur de Lis which is specially worthy of commendation. The principal comedians, Jefferson De Angelis and Alf Wheelan, manage, without resorting to anything of the kind, to keep the audience in the utmost good humor throughout the performance.

Della Fox has a way of her own which always makes her pleasing, and an abundance of talent in the comedy line which finds free vent in the character assumed by her, in which she evidently gives satisfaction to all. The piece as seen in Detroit is most attractively staged, and the supporting co. is a good one. Some of the names in it are Charles J. Campbell, Melvin Stewart, Charles Dunston, Edward Knight and Kate Latt.

Fleur de Lis is being well patronized. Bernhardt comes to Detroit this week where she will make but a short stay, playing Thursday evening, Friday afternoon, and Friday evening at the Detroit. The plays are Izey, Camille, and Gismonda in order given. The sale of seats opened Monday morning and promises full houses. The prices asked are the same as for Irving and Terry, ranging from three dollars to fifty cents.

Human Hearts, one of the prettiest dramas seen at the Lyceum this season, opened a week's engagement at the theatre Sunday, 5. It is the work of Hal Reid, who also takes the part of the hero of the play, Tom Logan, in a most satisfying manner. The play tells a touching story in a refreshingly bright and unbacked manner. Some of the stage pictures in the piece are extremely pretty and realistic, and contribute much to the intensely the real beauty of it. Moreover, it is well acted. The entire co. do good work, but beside Mr. Reid himself, special praise should be given to Bertha Belle Westlake in the character of Jeanette Logan, who brings so much trouble into the humble home in Arkansas; Mrs. William Roby as Samantha Logan, Tom's mother; Hope Forester, as sweet Ruth Larkins, and we must not forget William H. Smedley, who gives such a splendid representation of the old colonial man Mose Jossel, who was going to rob the governor so as to be set up for life and be near Massa Tom. Altogether, it is a pretty thing, and deserves success.

The Baldwin's organization in The White Mahatmas is the next announcement for the Lyceum. The engagement of this co. will be for two weeks. Al. G. Field's Darkest America was in evidence at Whitney's Sunday, 5, at two performances. Monday evening Russell Brothers opened at this theatre for a week's engagement. The co. is furnishing excellent entertainment. Among the members are William and Ida Morelle, Her, Burke and Rasmell, Johnny Carroll, F. and Sema, May Howard, Maud and Maudie, and Fields and Lewis. The Russells themselves appear in a most laughable burlesque entitled The Two Off-ones.

At the Empire Grenier's Vaudevilles are the attraction 5-11. Ton-Karo and Norma, Japanese jugglers, appear in the first act. Onions of the co. are Edward and Nelson, Bert Hart, Thompson and Johnson, the Bernard Sisters, Lillian Robie, Charles J. and Bessie Gregory, Harry C. Prentice, and Anna R. Prentice. Next week, Sam T. Jack's My Uncle co.

The New Magician is being acted at the Capitol Square all week (5-11) in a very creditable manner. The stock co. has secured a valuable addition in the person of Ethel Terry, who appeared in the role of Mercy Merrick.

Good specialties are on the Capitol Square programme this week. Ned West appears in negro singing and dancing, and Chris Meyer and George F. Watson contribute some clever specialties.

Padewski will be heard at the Auditorium this week Friday evening, 10.

La Loie Fuller will dance at the Detroit Opera House next week.

Francis Wilson will be at the Detroit 20-23. The Chief is to be the bill.

It is given out that Jefferson De Angelis, who is in Detroit this week doing some of the heavy comedy work in Fleur-de-Lis, intends to be the star next season in a new operetta, and that Nat Roth, who is Della Fox's manager, will fill a like office for Mr. De Angelis.

KINBALL.

LOUISVILLE.

The benefit of William M. Hull, manager of the Avenue Theatre, occurred at that house 6. A very large attendance greeted the beneficiary and he was compelled to make a speech, which was a graceful effort. John J. Burke in The Doctor was the attraction and a most satisfactory one it proved. The Doctor filled the house for the remainder of the week at the Avenue to good business.

The Temple Theatre was dark week 6-11, except night of 7 when John Kurkamp, musical director of the house received a benefit. His friends turned out in force and enjoyed the musical programme which was participated in by Mr. Kurkamp himself, Douglas Webb, the basso and other local musical celebrities.

The attraction at the Grand Opera House week 6-11 was in Old Madrid, which was produced here once before under the name of By Wits Outwitted. Francis Jones did capable work in the principal part and the co. generally was acceptable. W. C. Andrews' co. follows El in My Wife's Friend.

The lectures of Rev. D. J. Stafford at the Auditorium 10 were intellectual treats. Hamlet, Dickens and the eloquence of Shakespeare were the subjects treated.

James A. Hene appeared here in Shore Acres 9-11.

The Watson Sisters Burlesque co. at the Buckingham drew well with an excellent variety entertainment. In the co. were Thompson and Bunell, Lowry and Hanly, Wilford and Brown, the Vileys, and George Clarke. Sam Jack's Creole co. opens 13.

Sarah Bernhardt is underlined at the Auditorium 17-18.

The Elks' minstrel entertainment for the cause of charity to be given at an early date promises to be

quite an unique affair. Prominent men in business and professional life will occupy positions on the ends, and the best local talent will assist in the olio.

James Hyde of Hyde's Comedians, whose co. distanced here 5, after a week's engagement at the Buckingham was assaulted after the matinee performance while en route to his hotel, and while almost insensible was robbed of a roll of bills in which there was over \$100. There were sensational accounts of the occurrence in the local papers to the effect that Mr. Hyde had made a convivial tour of the city in company with some Louisville friends, and on several occasions had displayed quite a roll of money, and the supposition is that he was followed by some one who had seen the money and the robbery was the result. Manager Whalen of the Buckingham is an ex-chief of the police of this city, and is possessed of powerful influence, and he is using every effort to have the thief caught and the money recovered. Mr. Hyde has offered a large reward for the return of his money.

CHARLES D. CLARKE.

TOLEDO.

An audience that filled the spacious Valentine greeted Della Fox 4 and seemed to thoroughly enjoy the bright music and funny situations in Fleur de Lis. The little star was not in good voice, but what she lacked in that respect she made up in acting. Jefferson De Angelis and Alf Wheelan did the comedy work.

Robert Mantell and wife 6-8 appeared in The Queen's Garter, Hamlet. The Husband and Monarchs to good business. The local press all united in saying that the Queen's Garter was beneath Mr. Mantell's ability and advised him to shelve it. In the rest of his plays he met with general success.

The Valentine was dark 9. Ethel Elster 16-18. Hermann the Great 20. The Twelve Temptations opened to the usual Sunday night jam 5 and business is continuing good during the week. The bal et and specialty work was pleasing and the scenery good.

Schmiederman 20 for the week. Howard Wall's Comedians began an engagement at the Auditorium 6, appearing in Dixie Land and Golden Giant Mine.

One of the greatest musical treats of the season was the vocal recital of Mr. and Mrs. George Henschel, which took place at Musical Hall.

The Toledo Theatrical Mechanics' Association will have a grand benefit at the Valentine 19. The theatre has been donated, and the regular Sunday night date at the People's has been canceled.

Strange to say the high-hat bill seems to please the majority of the ladies, they take it to good naturedly, most of them removing their hats immediately on being seated.

George H. Ketchum signed contracts 4 whereby he becomes the lessee of the Grand Opera House at Columbus, O., for a period of five years beginning with September, 1897.

Ad Miller, the assistant treasurer of the Valentine, is lying dangerously ill at his home in Columbus with rheumatism which has settled in the region of his heart.

The Auditorium closes its season on May 10.

C. M. ENSON.

DENVER.

A Bicycle Girl produced at the Tabor this week is conventional in every particular with practically the same old songs, dances and "gags" that have been the component elements in every farce comedy seen here.

At the Orpheum The White Squadron, a quite cleverly built melodrama, is being interpreted by an indifferent co., but is drawing large houses.

At the Lyceum Uncle Tom's Cabin is holding the boards. It is always pleasing to think that there are coming along new generations of theatregoers who eagerly anticipate the advent of this novelty.

The A. V. Pearson co. will remain at the Orpheum for four weeks producing a new series of melodramas. The Broadway is practically dark this month. A Milk White Flag follows A Bicycle Girl at the Tabor.

Richard Mansfield's audiences increased steadily the latter part of the week, until finally Saturday night, 4, Dr. Jekyll and Mr. Hyde being the bill, upon which occasion every seat and every box in the Broadway Theatre was filled, and the S. R. O. sign was all that kept the rest of the people out.

Maida Craigen joined the Mansfield co. here, and will assume the leading woman business for the rest of the tour. It is rumored that Beatrice Cameron, whose place Maida Craigen takes, is thinking of starring at the Stark Concert Sunday 5 at the Tabor, and Stark's Orchestra were also augmented by the admission of two French horns. Manager McCourt's enterprise is being rewarded by houses that test the capacity of the theatre.

F. E. CARSTADTH.

MILWAUKEE.

The Davidson has been dark all week but will reopen its doors Saturday matinee and night when La Loie Fuller will be the attraction, followed next week by Alexander Salvini.

Dan Sully has been at the Bijou 5-11 appearing in his old play, The Corner Grocery. As Daddy Solan, Mr. Sully gives us a true representation of an honest but proud Irishman that is very enjoyable. Kate Mchelen is possessed of an excellent voice and renders several selections in a very pleasing manner, and the Puritan Quartette were the best heard here in a long time.

Mat Berry has been here arranging preliminaries for the appearance of the Corinne Opera co. next week.

Fred Stillman has closed his season on the road and accepted a position in the Academy stock for the balance of the season.

George Kingsbury, local manager of Litt's Grand Opera House in St. Paul, spent Easter Sunday visiting relatives and friends in Milwaukee.

E. T. McDONALD.

GAL

capitalist owning valuable property here, intends to build a ground floor theatre here this summer.

WASHINGTON.—**OPERA HOUSE** (Hortel Brothers, managers): A Turkish Bath 2 to small audience, performance poor. **Colony** (Cape and lecture, 6, to a fair-sized audience. **Fitz and Webster** in *A Breezy Time* 13.

NEW HARMONY.—**THEATRE** (Frank Irwin, manager): The John Staptien co. in *The Wife* 1 to a very large and enthusiastic audience. One of the best productions of the season. **Trap to Chinatown 7.**

GOSHEN.—**THE IRWIN** (Frank Irwin, manager): The John Staptien co. in *The Wife* 1 to a very large and enthusiastic audience. One of the best productions of the season. **Trap to Chinatown 7.**

PORT WATNE.—**MASSONIC TEMPLE** (Strider and Smith, managers): Santanelli, the hypnotist, week of March 30 to fair business. **THE EMPIRE THEATRE** (L. Bellhron, manager): *Olympic Vaudeville* week of 30 to fair business. *The Two Old Crows* 25 25.

HUNTINGTON.—**OPERA HOUSE** (H. E. Rosebrough, manager): House dark week of March 30. **Woolford, Holmes and Sheridan** 3 11. **Colony** 10.

PORTLAND.—**AMERICAN** (A. D. Miller, manager): Little Theatre 3 11 gave a very pleasing entertainment to good business. *Sowing the Wind* 15.

CONNEVILLE.—**ANDRE THEATRE** (D. W. Andre, manager): The New Georgia Minstrels 7 to big house. A Green Goods Man under the management of W. E. Gorman 11.

ANDERSON.—**GRAND OPERA HOUSE** (J. E. May, manager): New Night Owls 2 to good business; satisfactory performance. The dancing of Sahara deserves special mention. *Ida Van Cortland* in *A Woman's Power* to good business 6 12; fair performance. *Merry World* 14; *Sowing the Wind* 16.

LAPAYETTE.—**GRAND OPERA HOUSE** (George Seeger, Jr., manager): The Night Owls 4 to small business. *The Merry World* 11.

UNION CITY.—**CADWALLADER'S THEATRE** (C. H. Cadwallader, manager): Railroad meeting 8; *Two Johns* 10.

RICHMOND.—**PHILLIPS' OPERA HOUSE** (J. H. Phillips, manager): Dark March 31; 7; George H. Webster's Minstrels, a home organization 8, 9; Taviary Opera co. 30. **THE BRADLEY** (George Bradley, manager): Dark 27. William H. Andrews in *My Wife's Friend* 8; Gonzalez Opera co. week of 13.

PERU.—**PAVILLON** (F. N. Krutzer, manager): Trilby 9; *My Sister* 16.

NEW CASTLE.—**ALCAZAR THEATRE** (J. F. Thompson, manager): Merril's Comedians 3, 4 to poor business. The plays were decidedly poor. *A Green Goods Man* 13; *A Turkish Bath* 17; *My Wife's Friend* 22.

CRAWFORDVILLE.—**MUSIC HALL** (Townshend and Thomas, managers): Old Homestead 1 to good business; good performance. James J. Corbett in *Naval Cadet* to big business, people pleased. *A Turkish Bath* 7 to poor house, wretched performance. *Clay Clement*, return date 10.

BUNKER.—**TODD OPERA HOUSE** (Charles W. Todd, manager): Little Theatre 1 to fair business, performance fair; Daniel Kelly 9; *Alva Heywood* 14; William C. Andrews 25.

ELKHART.—**BUCKLIN OPERA HOUSE** (David Carpenter, manager): Vincent Streeter co. March 30-4 gave very good satisfaction and did fair business. *The Past* 10; Robert Mantell 11; Robert G. Ingersoll 14; Anderson's Theatrical co. 20-25; *Twelve Sensations* 27.

IOWA.

DES MOINES.—**POSTER'S OPERA HOUSE** (William Poster, manager): Sol Smith Russell, supported by an excellent co., played to a packed house March 31 in *Mr. Valentine's Christmas* and *An Every-Day Man*. The audience was very enthusiastic, and Mr. Russell was given a curtain call at the close of the second act. *A Baggage Check* 6, 7; *Shore Acres* 11; Thomas Keene 13; Nat Goodwin 16; *Twentieth Century Girl* 17; Taviary Opera co. 21. **GRAND OPERA HOUSE** (William Poster, manager): House dark 30-4. *Si Plunkard* 10.

BURLINGTON.—**GRAND OPERA HOUSE** (Chamberlin, Barclay and Co., managers): Heine's Shore Acres 9; *Adeline Madden* co. 13 for one week, Anne C. Daniels co. 20, one week. **ITEMS:** Manager Chamberlin left for Memphis, Tenn., 5 to spend a week at the great race meeting in that city. Isaac M. Monk is in charge of the Grand during Manager Chamberlin's absence. Miss Semple, Mr. Chamberlin's assistant in the box office, spent the week of 30 in Chicago attending the grand opera.

MASON CITY.—**PARADE'S OPERA HOUSE** (A. T. Parker, manager): Iowa College Glee Club 3 to a full house. Good performance. *Si Plunkard* 4 to one of the largest houses of the season. S. R. O. sign needed at 7:45. The parade took like wildfire. Mr. Lewis carries a boy wonder in *La Petite Freddy* whose dancing and specialties were well done. The co. has been strengthened, and gives a good performance.

DUBUQUE.—**GRAND OPERA HOUSE** (W. T. Roehl, manager): A Baggage Check was presented to a good audience, and gave satisfaction 2. The chorus was a feature. Sol Smith Russell in *The Rivals* to a good house at advanced prices 3.

DECATUR.—**GRAND OPERA HOUSE** (C. J. Weiser and B. B. Morse, managers): High School Entertainment March 31 to a crowded house and a very pleased audience. John Dillon 17. **ITEMS:** The regular annual meeting of the stockholders of the Grand will take place 17. Manager Weiser will be able to make an excellent showing of last year's business. Treasurer Goddard was in Chicago 4.

IOWA CITY.—**OPERA HOUSE** (Patty Clark, manager): Thomas W. Keene 16; *Si Plunkard* 20; Nellie McHenry in *The Bicycle Girl* 25.

DAVENPORT.—**BURTIS OPERA HOUSE** (Becher and Kindt, managers): The Black Patti 1 to exceptional light house. Sol Smith Russell in a double bill, *An Every-Day Man* and *Mr. Valentine's Christmas* 2 gave an excellent performance to large house. Carrie Lamont was forced to cancel her engagement here 5 on account of illness. The American Davis co. commenced a week's engagement 11 to fair business.

CRESTON.—**PATT OPERA HOUSE** (J. H. Patt, manager): Cripple Creek March 31 by local talent for the benefit of Union Post, G. A. R., fair performance and fair house.

MARSHALLTOWN.—**ODION THEATRE** (Ike C. Speers, manager): James T. Kelly in *A Baggage Check* 4 gave a very entertaining performance to fair business. Good co.; excellent satisfaction. *Si Plunkard* 7; Thomas Keene 14.

FORT DODGE.—**FESSLER OPERA HOUSE** (Rankin and Smith, managers): Redmond Dramatic co. 6-11.

KEOKUK.—**OPERA HOUSE** (D. L. Hughes, manager): House dark this week.

ANITA.—**ROOD'S OPERA HOUSE** (J. E. Bruce, manager): Charles W. Estep, glass blower, 8-11. House dark 13-18.

SIOUX CITY.—**PRIVERY GRAND** (A. B. Beall, manager): Eddie Foy 4 a clever co. presented *The Strange Adventure* of Miss Brown to a crowded house 1. Coming: *Twentieth Century Girl* 11. **ITEMS:** Manager Beall, of the Grand, is in Chicago for a few days. While in the city, Lou McElroy, of the Eddie Foy co., visited her uncle, Dr. John Bailey.

ANAMOSA.—**GRAND OPERA HOUSE** (C. R. Howard, manager): Large advance sale for Renzo's Concert and Specialty co. 16; *Si Plunkard* 23; house dark 27-May 2. **ITEMS:** Manager Howard has succeeded in placing under one management the opera houses at Anamosa, Monticello and Manchester during Fair dates this coming season.

OSKAHOUSA.—**MASSONIC OPERA HOUSE** (N. L. Briggs, manager): *Si Plunkard* 14; Home Minstrels 17; Nellie McHenry 24. **ITEMS:** A lodge of Elks will be established here 9 by the Des Moines Lodge.

FAIRFIELD.—**GRAND OPERA HOUSE** (M. F. Black, manager): Easter Musical Festival, given by home talent 7, had a packed house, general satisfaction.

WATERLOO.—**BROWN'S OPERA HOUSE** (C. F. Brown, manager): Brown's Baggage Check 3 to packed house. Rostell in *Romeo and Juliet*, assisted by local talent, 10.

ALGONA.—**CALL'S OPERA HOUSE** (C. H. Blossom, manager): House dark week ending 11.

IDAHO.

POCATELLO.—**OPERA HOUSE** (H. R. Kinport, manager): Dark March 30-4. Murphy and Mack in *Finnigan's Ball* 13.

KANSAS.

TOPEKA.—**GRAND OPERA HOUSE** (L. M. Crawford, manager): Thomas Keene in *Richard III*, drew an immense audience March 31. His support was eminently satisfactory, and if he be not the greatest living tragedian we at least think so here, and are always

ready to worship at the shrine of his genius. The local lodge of Elks will give a burlesque circus 7, 8.

WICHITA.—**CRAWFORD'S OPERA HOUSE** (E. L. Marting, manager): Salter and Martin's U. T. C. 4; good performance, good business.

PORT SCOTT.—**DAVIDSON THEATRE** (Harry C. Smith, manager): House dark all past week. *Clay Clement* 21.

WINFIELD.—**GRAND OPERA HOUSE** (T. B. Myers, manager): U. T. C. 7.

LYONS.—**BUTLER'S OPERA HOUSE** (Fred R. Lutz, manager): Tennessee Jubilee Singers 10.

EMPORIA.—**WHITELY OPERA HOUSE** (H. C. Whitely, manager): Salter and Martin's U. T. C. March 31; first-class performance, large audience.

WELLINGTON.—**WOOD'S OPERA HOUSE** (Ann M. Black, manager): Dark March 30-4. Salter and Martin's U. T. C. 6.

JUNCTION CITY.—**OPERA HOUSE** (Thomas W. Dorn, manager): Dark March 30-4. Fort Riley Comedy co., local talent, H. Sharpley's Lyceum Theatre co. 20-25.

LEAVENWORTH.—**CRAWFORD'S GRAND OPERA HOUSE** (Mr. Bowman, manager): Thomas Keene in *Richard III*, 3 good house.

PITTSBURG.—**OPERA HOUSE** (D. O. Lane, manager): Charles Marvin's Players pleased good audiences week of March 30. *Chimes of Normandy* 10.

KENTUCKY.

PARIS.—**GRAND OPERA HOUSE** (Scott and Mitchell, managers): *Sowing the Wind* 7; fair business. *Black Crook* 17.

ASHLAND.—**THE ASHLAND** (B. F. Ellenberry, manager): Van Dyke and Powers 3 in variety; fair house; co. good. Winnie Winchester making the hit of the evening. *Morrison's Faust* 7; with Rosabel Morrison as Marguerite to a good house; performance fair. *Old Homestead* 17.

LEXINGTON.—**OPERA HOUSE** (Charles Scott, manager): *Sowing the Wind* 6; good business; performance good. Private Secretary 11. *Seabrooke in The Speculator* 20.

BOWLING GREEN.—**POTTER'S OPERA HOUSE** (J. M. Robertson, manager): Elsie Ellsler, supported by a good co. in *As You Like It* 1; good house; performance excellent.

LOUISIANA.

SHREVEPORT.—**GRAND OPERA HOUSE** (Loom M. Carter, manager): Lillian Lewis 1. Alf and Bob Taylor 2 to a large house. *Paradise Alley* 11; Spooner Dramatic co. week of 11.

MONROE.—**OPERA HOUSE** (C. T. Madison, manager): Lillian Lewis in *Credit Locaine* to large and appreciative audience; performance good. Alf and Bob Taylor 5 to fair house.

BATON ROUGE.—**PIKE'S OPERA HOUSE** (A. H. Hugnet, manager): Dick F. Sutton's co. 11, 12.

MAINE.

PORTLAND.—**LOTHROP'S PORTLAND THEATRE** (Charles C. Tuckey, manager): W. J. Ferguson in *The Gay Parisians* 7 was enjoyed by a full house. Digby Bell in *Hoyle's A Midnight Bell* 10, 11. *The New South* 22. *The Old Homestead* 24 25. Katherine Rober 27-2. **CITY HALL** (George H. Libby, agent): Watkins-Mills, assisted by Ariel's Ladies Quartette of Boston 5 delighted a large and fashionable audience. *Innes' Band* 13; *Musikowsky* with Symphony Orchestra 15. **KOTSCHMAR HALL** (Ira C. Stockbridge, manager): The Minnes Webbing 4 played to a select audience. **PALACE THEATRE** (Flaherty and McCarthy, proprietors): Re-open 11 with a variety bill. **ITEMS:** Gus Frohman was in attendance at the Little Paul Frye, manager. Day to large audience; for benefit of hospital. Country Circus 8, big business, excellent attraction. Peck's Red Boy 13; Delmonico's at Six, 14; Conroy and Fox 16; Minnie Seward in repertoire 20-25.

SELMA.—**OPERA HOUSE** (F. E. Cottrell, manager): Lillian Tucker co. under management of Charles C. Vaughn, to good business week of 6.

BATH.—**COLUMBIA THEATRE** (F. A. Owen, manager): House dark March 30-4. One of the Bravest 9.

MARYLAND.

GUNNELLAND.—**ACADEMY OF MUSIC** (J. H. Stahl, manager): Heland the magician, in a very clever exhibition of modern magic 1. The feature of the evening was Heland's illusion. Noah's Ark. Robert Downing in *The Gladiator* 7. **ITEMS:** The Academy of Music has been leased for the next two years to Mr. Sanders, who secured the house in competition with twenty-six bidders.

BAGSTOWN.—**ACADEMY OF MUSIC** (Charles M. Tuttle, manager): Mrs. General Tom Thibault, pleased small audiences 2-4. Robert Downing in *The Gladiator* played a fair house 6. Keane the Magician 13.

BARTON.—**AUDITORIUM** (Joseph Logsdon, manager): House dark 15-25. **ITEMS:** This Theatre will be known in the future as Logsdon's Opera House.

LONACONING.—**RYAN'S OPERA HOUSE** (Maryland Supply Co., managers): Stetson's Uncle Tom's Cabin gave an excellent performance to a packed house; everybody well pleased. **ITEMS:** The Two Johns will not be here until some time in May instead of 19.

MASSACHUSETTS.

LOWELL.—**OPERA HOUSE** (Pay Brothers and Hordford, managers): Ho's Wolf at this house, was dark until 4, when De Wolf Hopper and his excellent co. presented *Dr. Syntax* to a large appreciative audience. Recall was played to nearly \$200. Manager request Mr. Hopper recited "Casey at the Bat." *The Dazzler* 14; Charley's Aunt 16, and *The Old Homestead* 17, 18. **MUSIC HALL** (W. H. Boody, manager): The Quadrone Sensation co. had fair houses 3, 4, and matinee. Ed W. Emerson and a capable co. in *Hobbies* commenced their tour here 6 8 with matinee. The performances pleased, but the attendance was light. Among the cast are: Frank Edwards, H. Gittus Lonsdale, S. C. Swain, C. Blanche Rice, Lillian Burnham, and F. H. Raymond. Delmonico's at Six 9-11; *The White Crook* 13-15; Grimes' Cellar Door 16-18. **ITEMS:** William Gardner, ahead of Delmonico's at Six, was here 4. The Quadrone Sensation co. were attached 4 for unpaid board bills in Lynn and Lowell. Box-office receipts, costumes, and baggage were taken, and the co. had some difficulty in leaving town. Ferdinand Singh is making a courteous and capable treasurer for Music Hall. Country Circus 10. Gay Farlans amateur minstrel show will take place 28, 29. Professor Borges, leader of the Opera House orchestra, has composed a march which he will call the Orchestral Society March, after the local musical society of that name. Amateurs produced Violet in *Fairland*, a Comedy of Errors (Up To Date), an Engaging Situation, and Counsel for the Plaintiff. Prof. Enock, during his stay in this city, beat his previous record of long stays under water. The record as it now stands is 4 minutes 45 seconds.

SPRINGFIELD.—**COURT SQUARE THEATRE** (W. C. Lenoir, manager): Vale's Devil's Auction drew pretty well 3 in spite of the fact that this is a Harvard town. There were a few new scenes and turns, but it was mostly familiar. The Loretta, in their burlesque jugglery, are a strong feature retained. The Dan-roach Opera co. in *Tamhauer* played to another large house 6. Walter Damroser was unable to conduct, owing to an accident, and Johanna Gadsby was substituted for Kalfsky, but otherwise, the audience got their Wagnerian music. Country Circus 10. Gay Farlans 11. Conroy and Fox in *O'Flarity's Vacation* 13. Daly co. in *A Midsummer Night's Dream* 14; Joseph Jefferson in *Rip Van Winkle* 16; *The Black Crook* 17. **GILMORE'S OPERA HOUSE:** French Folly co. 8.

PITTSFIELD.—**ACADEMY OF MUSIC** (Maurice Callahan, manager): The Devil's Auction gave an excellent performance 4 to a good-sized audience. The Charity Ball, for the benefit of the Union for Home Work, was held at the Academy 5 with a large and fashionable attendance. A good sum was realized. The Country Circus played to a good business 9. The French Folly co. 11. **ITEMS:** A fire occurred Wednesday evening at the Academy, destroying about \$300 worth of the Charity Ball decorations.

BROCKTON.—**CITY THEATRE** (W. B. Cross, manager): House dark March 30-4. The Dazzler and Raymond Finlay and Bobby Ralston in the leading roles gave a good performance to fair business 2. *Girl Wanted* 15; *Black Crook* 20. **ITEMS:** The Riley Brothers, Barney and Tom, treasurers respectively for Colonel Robert Ingersoll and Otis Skinner, visited relatives in this city week of 30.

SALEM.—**MERCHANIS' HALL** (Andrews, Moulton and Johnson, managers): Return engagement of Conroy and Fox in *O'Flarity's Vacation* 7 to a highly pleased audience. *Rush's The White Crook* 13-15.

HOLYOKE.—**OPERA HOUSE** (W. E. Kendall, manager): U. T. C. 4, and matinee to large business. Conroy and Fox 8. *A Midsummer Night's Dream* 13; *Black Crook* 15. **THE EMPIRE** (Delmore and Wilson, managers): Enid Mayo and Lady Orchestra 2-4 to satisfactory business. Sacred concert 5 was largely attended. French Folly co. 6, 7 to full house; satisfactory performance. Peck's Red Boy 9-11; Ethel Tucker week of 13.

ADAMS.—**OPERA HOUSE** (H. O. Hicks, manager): House dark March 30-11.

GREENFIELD.—**OPERA HOUSE** (N. J. Lewis, manager): Local entertainment 7 had a fashionable audience. Coming: Andrew Mack 23; Morrison's Faust May 6.

TURNERS FALLS.—**COLLE OPERA HOUSE** (Fred Colie, manager): Delmonico's at Six 13.

WILMOUTH.—**MUSIC HALL** (H. E. Morgan, manager): William A. Brady's New South co. 7 gave one of the finest entertainments of the season. Every part was well acted, and received merited applause. *Tar and Tantar* 14; *Trilby* May 12. **ITEMS:** By request of a number of Milford's leading citizens The New South co. will play a return date 30.

LAWRENCE.—**OPERA HOUSE** (A. I. Grant, manager): Charles Frohman's co., headed by W. J. Ferguson in *The Gay Parisians* and *Too Happy by Half*, gave an excellent performance to a good-sized audience 6. Odette Tyler was billed but did not appear. *The Dazzler* 8; Country Circus 15; *Lost Paradise* 16.

ANDOVER.—**OPERA HOUSE** (F. S. Collins, manager): House dark week of 6. *The Dazzler* 13; Country Circus 17.

ROCKLAND.—**OPERA HOUSE** (Edward Whicher, manager): *Lost Paradise* 14; Richard Golden in *Old Jed Frosty* 20.

NEW BEDFORD.—**OPERA HOUSE** (W. B. Cross, manager): Local attraction 7. **ITEMS:** Ward and Vokes will present *A Run on the Bank* May 3 for the annual benefit of Mrs. Addie Miller, treasurer of the Opera House. Charles Vaughan and Theresa Gunderman, the former electrician, and the latter a prominent member of the Wilbur Opera co., were married here last week.

TECHUMSEH.—**WHITNEY OPERA HOUSE** (J. R. Oldfield, manager): Delmonico's at Six to fair business 8, performance failed to give satisfaction. Co. was without the services of their musical director, who, it was claimed, was left in Worcester very ill. **ITEMS:** Dexter W. Fellows, who has been spending the winter at his home in this city, leaves 11 to resume his duties as press agent with the Buffalo Bill show.

FALL RIVER.—**ACADEMY OF MUSIC** (William J. Wiley, manager): Professor Carpenter entertained small audiences 2-4 in feats of hypnotism. Wilbur Opera co. opened 6 for one week. Business for the first half of the week has been unduly light. Joe Ott 16; Donnelly and Girard 18; *Corse Paxton* 20-22. **ITEMS:** Tassie and Edward E. Rich, manager. John W. Isham's Octonors 8 9 gave a good performance to big business. James B. Mackie in Grimes' Cellar Door 9-11. Land of the Midnight Sun 13-15. **WONDERLAND THEATRE** (E. J. Martin, manager): Dark 1-8. American Gaiety Girls 9-11; *White Crook* No. 1, 16-18.

LYNN.—**THEATRE** (Dodge and Harrison, managers): The Gormans 4 gave a very good performance to a crowded house. Conroy and Fox played a return engagement 6 to a good house. **MUSIC HALL** (Dodge and Harrison, managers): *White Crook* 2-4, gave a fair performance to medium houses. American Gaiety Girls 6 to fair house; fair performance.

NORTH ADAMS.—**COLUMBIA OPERA HOUSE** (W. F. Meade, manager): D. E. U. local, presented Chums, Little Paul Frye, and Class Day to large audience 7, for benefit of hospital. Country Circus 8, big business, excellent attraction. Peck's Red Boy 13; Delmonico's at Six, 14; Conroy and Fox 16; Minnie Seward in repertoire 20-25.

TAUNTON.—**THEATRE** (R. A. Harrington, manager): Jules Gray's Opera co. presented *Tar and Tantar* 8 to good business. Co. good.

WALTHAM.—**PARA THEATRE** (W. D. Bradstreet, manager): Edward F. Russell and White Emerson in *Hobbies* 9, *The Shaughraun* 20.

SOUTH FRANKLINHAM.—**ELMWOOD OPERA HOUSE** (W. H. Browbridge, manager): Nickerson Comedy co. March 30-4, gave excellent satisfaction; good business. U. T. C. 14; Joseph B. Mackie in Grimes' Cellar Door 15.

BARREBORO.—**THEATRE** (F. W. Riley, manager): Nicholson's Comedy co. to fair business week of 5. Alice Harrington in *Ingersoll and Lady of Lyons* 15, 16. Land of the Midnight Sun 18. Highland Club Minstrels, local, afternoon and evening 20; *Lost Paradise* 22; Joe Ott in *The Star Gazer* 25.

MICHIGAN.

SAY CITY.—**WOOD'S OPERA HOUSE** (A. E. Davidson, manager): At Fort Bliss 2 matinee and evening to good houses. Leland L. Powers 3 to a fair-sized audience. Louis James in *Othello* 9; Human Hearts 13. Side Tracked 14; *Chimes of Normandy* by home talent 16. The Girl I Left Behind Me 17; *Chimes of Normandy* 18; Elsie Ellsler 20. A Trip to Chinatown 25. **ITEMS:** The co. playing at Fort Bliss broke up in this city. Manager Sorrow left his affairs in the hands of E. S. Clark, a young lawyer, and disappeared. It was with great difficulty that the actors were persuaded to go on the stage, but finally everything was adjusted satisfactorily and the play went on. The next day the receipts were divided impartially and the co. returned to Chicago.

MUSKEGON.—**OPERA HOUSE** (F. L. Reynolds, manager): Lincoln J. Carter's *The Tornado* 1 gave satisfaction to good house. Their scenery is very good. *The Derby Winner* 9; A Trip to Chinatown 13.

SAULT STE. MARIE.—**SOD OPERA HOUSE** (G. G. Scranton, manager): Professor P. H. McEwen, mesmerist and hypnotist, March 30-1 gave very pleasing and wonderful performance. The best in his line ever seen here. Business good. *Rhea* 7, 8 in Nell Gwynne and Josephine.

SAGINAW.—**ACADEMY OF MUSIC** (John H. Davidson, manager): The Fast Mail March 30 drew a fair house. 8 Bells 13 to crowded house and gave great satisfaction. Louis James 10, 11; Side Tracked 13; Human Hearts 14.

CHARLOTTE.—**THOMAS OPERA HOUSE** (Baughman and Slesator, managers): Limited Mail 3 to small house; good co.; satisfactory performance. A Trip to Chinatown 15.

ADRIAN.—**CROWSWILL'S OPERA HOUSE** (Harry E. Cook, manager): Ward and Vokes in *A Run on the Bank* 4 to very large business. They gave great satisfaction. Human Hearts 15.

GRAND RAPIDS.—**POWERS' OPERA HOUSE** (John T. Condon, manager): Ellen Beach Yaw sang before a fair-sized audience 6. Louis James with splendid support played *Macbeth* and *Virginia* 7, 8 to good-sized audience. Nat Goodwin 11. **GRAND** (O. Stahl, manager): The Derby Winner proved an attractive card 6-9. A Trip to Chinatown 9-11.

FLINT.—**MUSIC HALL** (Rankin and Hubbard, managers): Dark week ending 7. 8 Bells 8. **THEATRE** (O. Stahl, manager): Frank Tucker's Theatre co. played fair-sized house week of 1.

JACKSON.—**HEARD OPERA HOUSE** (W. W. Todd, manager): The Brothers Byrne in *The New 8 Bells* to a large and well-pleased house. Fast Mail 6 to fair business. Side Tracked 8.

COLDWATER.—**TIBBET'S OPERA HOUSE** (J. F. Jackson, manager): The Fast Mail 8 to good house; audience well pleased. Robert G. Ingersoll 9.

ANN ARBOR.—**GRAND OPERA HOUSE** (A. J. Sawyer, manager): The Fast Mail 4 to poor business. The Oratorical Society of U. of M. played Julius Caesar 6 to a packed house. The Chicago Orchestra at University Hall 7 to an audience of 3,000.

PORT HURON.—**CITY OPERA HOUSE** (L. T. Bennett, manager): Brothers Byrne in *The New 8 Bells* to a fair-sized house 6.

GRAND HAVEN.—**OPERA HOUSE** (E. T. Pennoyer, manager): Carter's Tornado March 31

delegate to M. U. Convention. He expects to remain a week or two renewing old acquaintances.

ORANIE.—MUSIC HALL (George F. Kingsley, manager). 1492, pleased a fair house. 8. Columbia Hall. Tunaire (John T. Platt, manager). Amateur Minstrel performance given by well-known young men of this city 6, 7. ITEM: The Waite Comedy co. closed a very successful week 4, having turned away people at every performance. Their receipts ran \$200 ahead of last season, and they were so gratified with the result that they will play a return engagement May 4-9.

PLAQUEHEM.—MUSIC HALL (Richard and Mander, managers). Waite Comedy co. 6-11 to medium business.

ROCKFORD.—OPERA HOUSE (S. J. Green, manager). The Pay Train co. booked for 6, did not appear, owing to sudden illness of the star, Florence Birdley. Killarney and the Rhine 7, good performance to poor business. A. Q. Scammon's Burglar co. 11. Peep-o'-Day (local) 12.

CLINTON.—MUSIC HALL (J. W. Altman, manager). The Burglar 4 to poor business, performance first-class. Rice and Barton's Comedians in McDougle and Poodle 15.

SOUTH ARROY.—KNOWLES OF PYTHIAN OPERA HOUSE (F. L. Degraw, manager). Ideal Banjo Quartette, assisted by the Newman Sisters, 10 to a good house. Turner New York co. 21-25.

HELVETIA.—NEW OPERA HOUSE (Widener Brothers, managers). House dark week of 6. Perkins D. Fisher in A Cold Day 15.

DOVER.—RAKIE OPERA HOUSE (William H. Baker, proprietor). House dark 6-11. Rice and Barton 13.

NEW YORK.

ALBANY.—HARMANUS BLEEKER HALL (Woodward and Deane, managers). The Easter week attraction was Waite's Comedy co. who are pleasing large audiences twice daily. The Waite band gives an out-of-door concert previous to each performance, and the fine orchestra renders popular selections between the acts. The co. is one of the best in its line on the road, and will remain till 18. ITEM: Leland Opera House (Fred F. Proctor, manager). Frank Bush appeared 6 in Girl Wanted, and the very large audience was greatly amused. A clever co. assists him in keeping the ball of fun rolling. The Two Escutcheons, or Chicago in Berlin followed 7, 8. It was the first time that this delightful comedy has been produced here, and to say that it was pleasing would be drawing it mild. Among the co. are 1-ly the Chapman, who makes a charming widow. 1492, 9, J. K. Emmet 10, 11. The Diamond Breaker week of 13. ITEM: O. H. Butler, ex-manager of Harmanus Bleeker Hall and at present manager of Girl Wanted, met many of his friends while here this week. Sydney Rosenfield, who adapted The Two Escutcheons, saw the performance. Manager Waite was with his co. and made several timely speeches.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager). Andrew Mack in Myles Aron 6 gave satisfaction to good business. The performance was good. Seidl's Orchestra 10. Rice's 1492, 11. Joe Ott in The Star Gazer 13. In Old Kentucky 16. The Bostonians in A War Time Wedding 20. Poughkeepsie Choral Society in Alpha and Omega 22. Sol Smith Russell 24. Waite Comedy co. 27 May 9. Lewis Morrison 12. Euterpe Glee Club 14. Manager Sweet's benefit, Chaucer's Obit in Mavrouchen 14. VASSAR, INSTITUTE. H. E. Krehbiel, of the New York Tribune, gave a very entertaining and instructive lecture on the programme rendered by Seidl's Orchestra 10.

SCHENECTADY.—VAN CUREL OPERA HOUSE (C. H. Benedict, manager). The Devil's Auction drew a good-sized house 6 and gave a satisfactory performance. The scenery was magnificent, but the co. was not as good as when seen here last season. The Choral Concert co. had a fair-sized audience 7, and everybody enjoyed the entertainment. Andrew Mack in Myles Aron turned people away 8. Every seat was sold before the doors opened, notwithstanding that it was his second appearance here this season. His singing was greatly admired by the large audience, and his support was first-class. The Two Escutcheons 9. Rice's 1492, 10. Daily's co. in A Midsummer Night's Dream 16.

ROCHESTER.—SHATTUCK OPERA HOUSE (S. Oroski, manager). The Mackay Opera co. closed a week's engagement 4. The co. is far above the average, and gave excellent satisfaction good houses ruled. The Black Crook, under the management of Eugene Tompkins, tested the capacity of the house 7. This co. gave the best representation of that spectacular play ever seen here. O'Hooligan's Masquerade, booked for 9, was promptly canceled by Manager Oroski when he discovered that the cast was weakened by the absence of Gallagher and West. Owl, Glee, and Mandolin Club Concert (local) 13. Devil's Auction 16. Maude Hillman co. week of 20.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Deane, managers). A Rowery Girl had fair attendance 2. Selma Herman in Leah the Forsaken to a large and well-attended house. Superba had 8, 9, 10, and gave immense satisfaction 9, 10. Devil's Auction 11. Rob Roy 16. RICE THEATRE (A. A. Fennessy, manager). The World Against Her had fair business 24. Flynn's London Gaiety co. drew large audiences 6, 8. Leavitt's Spider and Fly 9-11. Albert's Minstrels 13-15.

ONEONTA.—KASSON OPERA HOUSE (A. L. Lovell, manager). The closing entertainment of the W. C. A. course was given by the Harvard Male quartette to a large house. Peck's Bad Boy amused a good-sized audience 8. Andrew Mack in Myles Aron 11. Donald Robertson in The Man in the Iron Mask 13. Cecil Spooner 20-25.

CORTLAND.—OPERA HOUSE (Warner Road, manager). London Gaiety Girls 3 drew a fair house. Amateur minstrels filled the house 8, 9. Scammon's Matthy and Scammon's acrobats, and Hitchcock and Brandy, juvenile trick bicycle riders, would do credit to any road co. Charles Roe and Arthur Williams also deserve special mention. Uncle Sam 14. Russell Opera co. 20. Alabama 27.

SYRACUSE.—BAYBICK THEATRE (Frank Hennrich, manager). The Man in the Iron Mask drew well 6, 8. Two Escutcheons (return engagement) 10, 11. local performance 14, 15. Superba 16-18. WILSON OPERA HOUSE (Wagner and Reis, manager). Margaret Mather's performances were well attended 6, 7. Selma Herman drew fairly 8, 9. Devil's Auction 10. Andrew Mack (return date) 14, 15. H. E. Krehbiel's Opera House (C. A. Elder, manager). Peck's Bad Boy to fair business 24. In Old Kentucky attracted largely 6, 8. The Irish Alderman 9-11. On the Mississippi 16-18.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager). O'Hooligan's Masquerade 2, light business, poor performance. Mr. Gallagher and wife and several others left the co. here and went to New York. The Rowery Girl 4 was another flop, the co. was poor. Tompkins' Black Crook 6, big house, good satisfaction. Manager Vank Newel of the Crook co. was greeted by many friends. The Dan McCarthy co. billed for 8 canceled their date owing to the sudden illness of Mr. McCarthy. The Midnight Special 11. Devil's Auction 17, 18. 22.

ELLENVILLE.—CASINO THEATRE (H. W. Corey, manager). Minnie Deaton opened week of 6 in repertoire to good business.

CORNINO.—OPERA HOUSE (A. C. Arthur, manager). Ward and Vokes 2 delighted a large audience. Conroy and Fox 25.

PERKINS.—DEWEY OPERA HOUSE (E. S. Cunningham, manager). J. K. Emmet in Fritz in Love 7, excellent performance, fair house. Rice's 1492, 14.

WEEDSPORT.—BURETT OPERA HOUSE (Harry D. Brown, manager). Midnight Special 7 to fair business. Performance excellent. Rosetta Wortell as Tabbs carried the house by storm.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager). Gordon's Minstrels 10.

NIAGARA FALLS.—PARK THEATRE (M. S. Robinson, manager). A Mack Trial given for benefit of V. M. C. A., to a good house 7. Carrie Russell Opera co. 9. Chimes of Normandy 23, 24.

MALONE.—OPERA HOUSE (H. A. Putnam, manager). House dark until 13, when St. Cecilia Society of Malone give a concert under the direction of Walter C. Wilkinson.

HUDSON.—OPERA HOUSE (Myles Aron 7, greatly pleased a fair-sized audience. The acting and singing of Andrew Mack, Dorothy Kent, and Florence Olp was warmly applauded. Frank Bush in Girl Wanted 10.

WAVERLY.—OPERA HOUSE (J. K. Muddick, manager). Hausner, hypnotist, 20-25.

OWEGO.—WILSON OPERA HOUSE (C. E. Dean, manager). London Gaiety Girls 4, good-sized but rather top-heavy house. There was a notable scarcity of good singers in the co., though the specialties were clever and up-to-date. Kennedy's Players presented

Around the World in 80 Days 7, fair business, fair performance.

AUBURN.—BURTON OPERA HOUSE (E. S. Newton, manager). The London Gaiety Girls 2, good house. The Midnight Special 6, good business. Selma Herman 10. O'Hooligan's Masquerade 11. Mackay's Comic Opera co. 13-15.

ELMIRA.—LYCURIUM THEATRE (Wagner and Reis, managers). 1492, 7, large and well-pleased audience. Kennedy's Players 8-11. Kettley's Star 13. Devil's Auction 15. Wright Huntingdon stock co. 27 May 2.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager). Father Harrington's Fair this week is drawing crowded houses nightly.

REHWA.—BURTON OPERA HOUSE (Cooper and Hood, managers). Faust 14.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager). Dark 13-29. The Gormans in Gilboos Abroad 29.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager). The Parada 8-11 opened to big business. In Old Kentucky 13. Andrew Mack 16. Neil Burg 20. The Bostonians 23. Mackay Opera co. 27 May 2.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers). Margaret Mather in Romeo and Juliet 8, big business.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager). Dark 1-5. Devil's Auction 9.

ONEIDA.—MURDOCK OPERA HOUSE (E. J. Preston, manager). House dark week ending 1. The German Host co. Dramatic Club, local presented The Dark town Fire Brigade 7 for the benefit of the St. Joseph Church, large audience. Princess Rosebud 13, 14.

YONKERS.—MUSIC HALL (William J. Bright, manager). J. K. Emmet in Fritz in Love gave a good performance 6, good business. Metropolitan Musical Society of New York presented the opera of Patience 7. The orchestra of thirty pieces deserves mention. Old Kentucky 18.

ITHACA.—THE LYCURIUM (M. M. Gumbart, manager). Nat C. Goodwin 7, canceled. 1492 to fair business. Devil's Auction 13. Rob Roy 15. Mackay Opera co. 20-25.

WARSAW.—LYVING OPERA HOUSE (W. S. Pratt, manager). Midnight Special to good business.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager). Yale's Devil's Auction entertained a good-sized audience 7. The specialties introduced were first-class, and the scenery used beautiful. Andrew Mack 13.

COHUES.—CITY THEATRE (Powers and Williams, managers). Frank Bush and a capable co. amused a large audience with A Girl Wanted 4. Andrew Mack 10.

PENNYAN.—SHEPARD OPERA HOUSE (C. H. Simon, manager). Dark March 30-4.

BALDWINVILLE.—HOWARD OPERA HOUSE (H. Howard, manager). Dark 2-9.

LYONS.—MEMORIAL HALL (John Mills, manager). Duncan Clark's Female Minstrels 3, poor performance, top-heavy house. Eugene Tompkins' Black Crook 9, fine performance to good business, finest scenery ever seen on our stage. O'Hooligan's Masquerade canceled 10.

GLENS FALLS.—OPERA HOUSE (F. F. Flynn, manager). Lee, hypnotist, 6, 8, fair house 8. Andrew Mack in Myles Aron, return engagement, 9 to a big business, performance excellent. Tar and Tartar 11. Conroy and Fox 18.

SARATOGA SPRINGS.—TOWN HALL. Owing to the burning of the Saratoga Opera House Manager A. Le Churchill played Fritz in Love 9 in this hall to a large and fashionable audience. ITEM: George I. Reynolds, of Aronson's Gentlemen Joe co. returned home here 7.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager). Clifton and Middleton's repertoire co. opened a week's engagement to good business and pleased audience 8.

PLATTSBURGH.—THEATRE (W. A. Drowne, manager). The Old Homestead 4 gave a fine performance to big business. Gorman's Gilboos Abroad 10. Tar and Tartar 20. The Dazzler 21.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers). J. K. Emmet 8 to packed house, good performance. Delmonico's at Six 12. Rob Comedy co. week commencing 20. ITEM: Mattie Mitchell Vickers has gone to Albany to join the Uncle Hiram co. 11. A special train was run on the N. D. and C. R. R. to accommodate suburban residents to see J. K. Emmet.

UTICA.—OPERA HOUSE (H. E. Day, manager). Cecil Spooner closed a week's engagement 4 to light business. Miss Spooner received rounds of applause nightly for her beautiful kaleidoscope dance. Selma Herman presented Ingomar 7 to light business. The Devil's Auction drew a large and thoroughly well-pleased audience 8. Andrew Mack 18. Della Fox 20.

CANANDAIGUA.—GRAND OPERA HOUSE (McKeech and Mather, managers). Tompkins' Black Crook pleased a large audience 8. Clifton and Middleton in repertoire, at popular prices, 13-15.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, manager). Core Paston opened a week's engagement of 6, packing the house every night and giving the best of satisfaction. 1492, 14. Alabama, 20. ITEM: Charles Osgood, representing 1492, was entertained by his numerous friends here 7.

ROCHESTER.—LYCURIUM THEATRE (A. E. Wolff, manager). The Baldwins, or White Mahatmas, attracted large audiences 6-11. The entertainment presented was delightfully pleasing and gave the greatest satisfaction. Hanlon's superba 13-15. Cook Opera House (E. G. Lane, manager). John Kennel, supported by a fairly good co., appeared in the Irish Alderman before big houses 6, 8. The several specialties were liberally applauded. In Old Kentucky was greeted by fine business 9-11. The play was well acted, and was warmly received. On the Mississippi 13-15.

ACADEMY OF MUSIC (Louis C. Cook, manager). Joseph Callahan presented Faust before large and appreciative audiences 6-11. The work of Mr. Callahan was of a high order, and the spectacular effects were excellent. Harry Morris Entertainers 13-15.

RONDOUT.—LISCOMB OPERA HOUSE. Dark this week.

TROY.—GRAND OLD OPERA HOUSE (S. M. Hickey, manager). The Two Escutcheons was presented by a good co. to fair business 6. Frank Bush in Girl Wanted pleased 7, 8. J. W. Isham's Crotchets 9-11. Joseph Jefferson 14. RAND'S OPERA HOUSE (Gardner Rand, manager). The Laureate Boat Club, in the burlesque Le So, to the capacity of the house 8-11.

ONEONTA.—METROPOLITAN OPERA HOUSE (W. D. Fitzgerald, manager). Around the World in Eighty Days 6, good business, audience well pleased. Uncle Sam 16. Conroy and Fox in O'Flannery's Vacation 23. Day, hypnotist week of 27.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager). Cecil Spooner co. played to big business and gave general satisfaction week of 6. ASSOCIATION HALL. The Keneleat Polytechnic Club of Troy delighted a crowded house 10.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager). Concert by Clayton's Band 8, attentive and appreciative audience.

KINSTON.—OPERA HOUSE (C. V. Du Bois, manager). Frank Bush in Girl Wanted 9, general satisfaction, fine house. Joe Ott in The Star Gazer 14.

HERKIMER.—GRAND OPERA HOUSE (Henry Demmel, manager). The Man in the Iron Mask 11.

NORTH CAROLINA.

GOLDSBORO.—MESSENGER OPERA HOUSE (E. H. Githo, manager). Langdon's Dramatic co. played to big business and gave good performances.

RALEIGH.—ACADEMY OF MUSIC (George D. Meates, manager). Dark week 6-11. Wang 23. Lilian Lew's in Cleopatra 30.

NORTH DAKOTA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager). Langdon Dramatic co. 6-11 in repertoire of standard plays to fair business, performance poor. Our Flat 16. Wang 24. ITEM: The Opera House is to be improved considerably during the summer. The stage will be enlarged and the seating capacity increased.

W. W. Vick, an amateur comedian of some reputation, has received several flattering offers from professional cos. It is likely he will accept one.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager). Griffith's Faust 8. Uncle Josh Spruceby 11.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager). Georgia University Minstrels 3, highly satisfactory performance, small but enthusiastic audience. ITEM: During the afternoon the co. gave a performance

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at the State Hospital for the Insane which was greatly enjoyed by the inmates.

PARGO.—OPERA HOUSE (C. P. Walker, manager). Robert Burdette 6, Uncle Josh Spruceby 8, John Griffith in Faust and The Fool's Revenge 11, 14. Frederick Wards 25. A Texas Steer 27. ITEM: Mr. and Mrs. C. P. Walker welcomed a little daughter at their home one day last week.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager). The Royal Hawaiian Band and Glee Club to small house, 5, 6. The music rendered is fair, but the programme lacks variety. PARK THEATRE (Harry E. Feicht, manager). The Hawaiian Band and Glee Club to the lightest business of the season 2-4. Little Trixie to fair business 6, 8. ITEM: Howard Saxby, of Cincinnati, the lecturer and humorist, was in the city on Easter. The Adam Forepaugh and Sells Brothers' Circus 25.

BRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager). Morrison's Faust, with Edmund Elton as Mephisto and Rosabel Morrison as Marguerite to a large and fashionable audience 6. Miss Morrison is an ideal Marguerite, but Mr. Elton as Mephisto was a disappointment. Field's White Minstrels 11. Denman Thompson's Old Homestead 20.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager). The Wilson Comedy co., which opened March 30 for one week in repertoire, closed after the third night owing to the business not being as big as Mr. Wilson expected. The co. is a good one. The Urbana Mandolin Club (local) gave a good minstrel entertainment 6 to a jammed house. The singing and specialties of the boys was far ahead of the average traveling minstrel co. The co. gave a fine parade with Manager Williams, Mayor Vanson, Judge Heister and Jessie Lewis in carriages. Two Johns 9. Dr. Butler C. Stewart, who is ahead of the Two Johns, will at the close of the season resume the practice of medicine in Philadelphia.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager). The De Haven Comedy co. March 29-4 to large business. This is their third week here the present season and the continued patronage of our theatregoers attests the excellence of their performances. The plays of Linwood and Querna have been added to their repertoire. William Barry in The Rising Generation 21 to large and appreciative audience. ITEM: Minnie De Haven, at the close of the season, will spend her Summer with friends at Cuba, New York.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager). The 8-tubet Symphony Club and Lady Quartette closed the season at this house 4 to small audience, pleasing performance. ITEM: Manager Smith, who is attending college at the Ohio State University, Columbus, spent Easter Sunday with his parents in this city.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager). South Before the War pleased a good-sized audience 2. Americans Abroad 4 gave a magnificent performance. Sackett Porter co. opened week of 9 to big business. 8 Bells 15. The Rising Generation 22. Louis James 21.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers). Theodore Thomas 8 to splendid business. Nat C. Goodwin 9. William Barry 17, 18. ITEM: Charles Miller of New York, brother of the managers of the Grand, was in the city for a few days. A. T. Miller, assistant treasurer of the Valentine, is ill at his home. There will be important changes among the theatres here before next season both in the management and class of attractions.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager). Leopold Godowsky, Russian pianist, large and fashionable audience. The Horace Vinton co. 6-12 opened the week to fair business. Robert G. Ingersoll 17.

SANDUSKY.—NEW NELSON OPERA HOUSE (Charles Bart, manager). Al. G. Field's Darkest America was greeted by a top-heavy house 4. Their performance was well received and numerous specialties were introduced. The American Theatre co. opened a three nights' engagement 6 to very poor business, owing to lack of interest and poor attendance they closed their engagement the following evening. Morrison's Faust

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Richie, manager). A Thoroughbred 7 to fair business; fair satisfaction.

JEANNETTE.—Opera House (Robt Cook, manager). Gloria 4 was canceled but will be here 11. Thoroughbred 7; Albin Meters 17, 18. Item: Robert Cook, of this town, has leased the Opera House and will make many improvements during the coming summer.

NORRISTOWN.—Grand Opera House (John E. Murphy, manager). Carrie Louis opened for a week in repertoire 6 with The Buckeye to good business. Charles's Aunt 18.

POTTSTOWN.—Grand Opera House (George R. Harrison, manager). The Tornado 6 to a fair-sized and appreciative audience.

BEAVER FALLS.—Sixth Avenue Theatre (Charles Medley, manager). Gloria 2 to poor business; performance fair. Trilby 16.

PHILADELPHIA.—Fisher's Opera House (Thomas Byron, manager). Prodigious Father played to a fair house 6; performance very good. Frederick Hart in The Gay Old Boy 30.

UNIONTOWN.—Grand Opera House (J. F. Millhouse, manager). Helman 7.

COLUMBIA.—Opera House (James A. Allison, manager). Moths was presented by the Huntington Stock co. 7; poor business. They have some very good people and fine costumes.

WAYNESBURG.—Opera House (Cook and Munnell, managers). A Thoroughbred pleased a fair-sized house 4. Item: W. S. Emerson and Laura Wilson Emerson closed their engagement with the Thoroughbred co. here and will rest here for three weeks.

PUNXSUTAWNEY.—Maconing Street Opera House (Charles Fish, manager). A Thoroughbred 18; Golden Crook 18.

BRADFORD.—Wagner Opera House (Wagner and Reis, managers). Clifton Comedy co. 4 closed a fair week's business. Trilby 6; good house. Willard Newell, assisted by local talent in The Marble Heart and The Fool's Revenge, 8, 9. The Midnight Special 10.

PITTSBURGH.—Music Hall (J. A. MacDougall, manager). Madge Tucker opened a return engagement in The Buckeye 6; large and well-pleased audience. Dangers of a Great City 7; fair house. His Lordship 8; in sight of London 9; The Train Wreckers 10; The Little Scout and The Lawyer Detective 11.

DANVILLE.—Opera House (F. C. Angle, manager). Gay Brothers' Minstrels 5; The Tornado 11.

YORK.—Opera House (B. C. Fentz, manager). Flora Stanford opened a week of repertoire at popular prices 6 to good business, presenting Clotilde's Revenge. Darkest Russia, for ushers' annual benefit, 13; Margaret Mather 17. Item: Sam C. Miller, with the Flora Stanford co., is an old Yorker, and with his wife are busy renewing old acquaintances.

JOHNSBURG.—Armstrong Opera House (A. E. Scouler, manager). A. M. Palmer's Trilby co. gave a satisfactory performance 7 to an average house. House dark 8-18.

WILLIAMSPORT.—Lycum Opera House (Wagner and Reis, managers). 1892 6 to a large and appreciative audience. The Whitney Opera co. in Rob Roy 18.

RHODE ISLAND.

WESTERLY.—Bliven's Opera House (C. B. Bliven, manager). The Temple Quartette pleased a good-sized house 7. Nothing booked for the rest of the month.

SOUTH DAKOTA.

SIOUX FALLS.—Grand Opera House (S. M. Best, manager). Bowman and Young's Minstrels 7; poor house on account of weather; performance excellent. House dark balance of week.

TENNESSEE.

MEMPHIS.—Lycum Theatre (John Mahoney, manager). Francis Wilson and co. in The Merry Monarch March 24 before large and well-pleased audience. The Black Crook 6 to only fair business.

GRAND OPERA HOUSE. Thomas Q. Seabrooke in The Speculator 3, 4 to good business, pleasing performance. Mabel Faig opened a week's engagement 6 in repertoire at popular prices.

NASHVILLE.—The Vendome (Curry and Boyle, managers). House dark 24. M. R. Curtis in Sam'l of Posen 6, 7 played to fair houses. House dark until 16, 17, when Paradise Alley will close the season.

GRAND OPERA HOUSE (Curry and Boyle, managers). House dark March 30. The Black Crook 7-11. Item: Thomas Q. Seabrooke in The Speculator played here to a large house 2.

COLUMBIA.—Grand Opera House (Helm Brothers, managers). John D'Ormond Opera co. two nights and matinee 2, 3 to poorest business in the history of the house.

JACKSON.—Pythian Opera House (Woerner and Tufeld, managers). Edie Elsher co. presented As You Like It March 31 to an appreciative audience. Sam'l of Posen by M. R. Curtis 8.

TEXAS.

DALLAS.—Opera House (George Arzey, manager). The Black Crook co. played to poor business March 31. Co. would have stranded had not Mr. Greenwall advanced them money enough to get out of town and pay their bills. Roland Reed presented on night of 3 the Politician to good house and appreciative audience.

matinee: The Woman Hater to good business night of 4; Lend Me Your Wife to more than expected, as he was compelled to make a speech, which he did in a very creditable manner. Isadore Rush favored the audience with a song entitled My Honey and was compelled to respond to three encores.

PORT WORTH.—Greenwall's Opera House (Phil Greenwall, manager). The Baldwin-Melville co. March 30 in repertoire, presenting The Phoenix, Monte Cristo, Two Orphans, East Lynne, etc., to full houses at popular prices. The co. is much better than last season. The scenic effects were good. Item: Treasurer Sol Branning takes his annual benefit 25, when McCarthy's Minstrels will be presented matinee and night. Manager Greenwall deserves credit for the many fine attractions presented this season, and promises better things for next season.

HILLSBORO.—Levy Opera House (Shields and Mendenhall, managers). House dark from March 20 to 4. Prof. Copeland 16.

MARSHALL.—Marshall Opera House (Johnson Brothers, managers). Lilian Lewis matinee and night to poor business March 31. Bob and Alf Taylor 1 to S. R. O. Paradise Alley 10.

WACO.—The Grand (Sid H. Weis, manager). Paradise Alley March 31 and matinee to good house first night, but deservedly poor business followed the other two performances, as the audiences were greatly disappointed. Barney Fagan, extensively advertised to appear with the above co., failed to materialize. Roland Reed 8; Hillier's Mystagogues 9, 10. Primrose and West's Minstrels 11 and matinee. Item: A. W. Decker and Al Primrose, in advance of Primrose and West's Minstrels, were in town this week. The paper used by the above co. is undoubtedly the most gorgeous ever seen this season. Manager Sid Weis has secured for Treasurer Jake Schwarz's benefit 24 McCarthy's Minstrels.

CLARKSVILLE.—Trilling's Opera House (C. S. Ruble, manager). House dark March 30.

HOUSTON.—Sweeney and Coombs' Opera House (Henry Greenwall, lessee; E. Bergman, manager). Ex-Governor Bob and Alf Taylor gave their lecture, "Vankee Doodle and Dixie," to a fair house March 30.

Roland Reed, with an excellent supporting co., in A Politician and Lend Me Your Wife drew large and enthusiastic audiences 1, 2. House dark 3.

PALESTINE.—Temple Opera House (Dilley and Swift, managers). Alf and Bob Taylor March 31 in Vankee Doodle and Dixie to good business. The entertainment was first-class in every particular, the quartette being very much appreciated. Everyone well pleased.

ORANGE.—Brown's Opera House (Laurent Curry, manager). Edwin Feary 3; good house; audience well pleased; entertainment first-class. Grand Opera House, Dark at present.

BOWIE.—Grand Opera House (T. H. Weare, manager). The Ruby Lafayette and Dramatic co. played a return engagement week ending 4 to fair houses only; performance very good. Task 24-27.

GAINESVILLE.—Tear Gallia (Paul Gallia, manager). Otto H. Krause co. in repertoire March 30 at popular prices to good business; general satisfaction; co. carry band and orchestra and gave a very good entertainment.

AUSTIN.—Millet's Opera House (Rigby and Walker, managers). Hillier's Mystagogues 24 to good business. McCarthy's Minstrels 6; Roland Reed 9. Primrose and West's Minstrels 10.

EL PASO.—Myers Opera House (A. E. McKie, manager). Simpson co. in repertoire week ending 4 to small houses. Roland Reed 13.

CALVERT.—Casimir's Opera House (J. P. Casimir, manager). House dark March 30-4.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager). Jolie Nellie McHenry in The Bicycle Girl March 31, 1 to fair business. The galleries went wild with joy. The American Girl 3, 4 to good business. A great gallery play. Coming: Richard Mansfield. Grand Opera House (J. B. Rogers, manager). A complimentary farewell benefit was tendered to Hugh J. Ward 29, and proved an ovation to this popular young comedian. The house was packed, and the enthusiasm great. Flowers were sent in profusion, and Mr. Ward's reception when he came to do his turn was very flattering. Mr. Ward goes to San Francisco to fill an engagement for the Summer at Morosco's. My Neighbor's Wife and Saved week of 29 business good. Item: Lycum Theatre (Maltre and Pyper, managers). Ranch 10 has drawn good business week of 29.

ODEN.—Grand Opera House (Joseph Clark, manager). The Bicycle Girl, with Nellie McHenry as leading lady, held the boards March 30; house fairly good. The American Girl 2 to a poor house; co. not very good. Richard Mansfield in Dr. Jekyll and Mr. Hyde 10.

LOGAN.—Thatcher's Opera House (Guy Thatcher, manager). House dark March 30-4. Finnigan's Ball 14.

VERMONT.

BRATTLEBORO.—Auditorium: Gormans appeared in Gilbools Abroad 6 to a good house.

BURLINGTON.—Howard Opera House (W. K. Walker, manager). The Old Homestead 3 played to 3013 house on Good Friday. The Gormans 9 to good business, and gave an entertainment that pleased. Joseph Jefferson 13; U. V. M. Minstrels 17; Grau Opera co. 18; Dazzler 20.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager). The Gormans to fair house 8.

BELLOWS FALLS.—Opera House (Bromham and Blakeley, managers). The Gormans in Gilbools Abroad to small house 7; good performance. Girl Spy (local) 17, 18; Evangeline (local) 24.

RUTLAND.—Opera House (A. W. Higgins, manager). Old Homestead to S. R. O. 2; highly delighted and appreciative audience. Towns Hall: Boston Ideal Opera co. 15.

VIRGINIA.

RICHMOND.—Academy of Music (Thomas G. Leach, lessee and manager). Lewis Morrison played here to exceptionally large houses 1, 2 in Faust and Richelieu. Powhatan was presented by local talent 6. It is a patchwork arrangement from popular operas, notably Wang, Tabasco and Princess Bonnie. When this fact was mentioned to the manager, he stated that he had the consent of the composers of the operas mentioned to play their music. Nevertheless, credit is not given to them on the programmes, and the names of two Chicago men appear as the composers. The libretto is a conglomeration of stereotyped ideas and stupidity. A Woman of War 9, 9; The American Girl 10, 11. Item: Harry C. Minet was at the Jefferson with his bride last Monday.

DANVILLE.—Academy of Music (Orrin A. Neal, manager). Erwin's Wonderland and Gift Show 3, 4 and matinee at popular prices.

STAUNTON.—Opera House (W. L. Olivier, manager). American Girl 7 to a very poor business on account of a big revival of religion. The Evangelist Gale has been drawing from 1,500 to 2,000 people every night. The co. was an exceedingly fine one, and it was one of the most enjoyable performances of the season. Hunting's Circus is heavily billed for 21, 22.

NORFOLK.—Academy of Music (A. B. Duesberry, manager). Ada Rehan and a very capable co. in The Taming of the Shrew to a packed house March 28. Lewis Morrison in Faust 30, 31 to fine business. Royal Japanese co. 2 and matinee 4 to a fair audience. Charles's Aunt 16; Side-Tracked 17, 18, W. H. Crane 20, 21.

PETERSBURG.—Academy of Music: House dark 6-11.

LYNCHBURG.—Opera House (F. M. Dawson, manager). House dark March 31-7. The American Girl 8; Charles's Aunt 18.

ROANOKE.—Academy of Music (J. L. Hooper, manager). American Girl 6 to fair business. Side-Tracked 14.

WASHINGTON.

SPOKANE.—Auditorium (Harry C. Hayward, manager). Robert I. Bardette delivered a humorous and most interesting lecture to a large audience 1.

NEW WHATCOM.—Light-House Theatre (E. E. Whitmore, manager). Chase stock co. March 30 to excellent business; good co.

WEST VIRGINIA.

MORGANTOWN.—Opera House (M. F. Sommerborn, manager). Helman the magician, assisted by Miss Helman, held the attention of a packed house 6. The second sight business of Miss Helman was one of the features of the entertainment. Prof. Helman's work was satisfactory.

SISTERSVILLE.—Bijou Opera House (G. B. Thompson, manager). Dan Kelly in London Detective 4 to poor house. Side-Tracked 7 to good business; performance good. Francis Labadie 18. Item: The Bijou changed owners last week, G. B. Thompson having sold the house to C. Olsten. Colonel Turner, an old-time theatrical man, will in all probability have the management of the house.

HUNTINGTON.—Davis Theatre (Joseph Gullick, manager). Morrison's Faust 8. Al. G. Field's Minstrels 9.

CLARKSBURG.—Traders' Grand Opera House (Harne and Horner, managers). Stetson's Uncle Tom's Cabin 4 to fair house. Side-Tracked to good house. Robert Down 8 to small but appreciative audience. The production was undoubtedly the best of the season.

KENTON.—Dickson's Grand Opera House (Henry Dickson, manager). Dark 27.

NAPOLION.—Rink Opera House (J. L. Halter, manager). House dark 6-11.

CAMBRIDGE.—Hammond Opera House (R. Hammond, manager). House dark all week. Item: Mrs. J. W. Richardson died here 3 of pneumonia. She was the wife of J. Richardson, a musician, well known to circus people.

HAMILTON.—Globe Opera House (Connor and Smith, managers). Sam T. Jack's Original Creole co. to fair house 6.

CANAL DOVER.—Big 4 Opera House (Reiter and Cox, managers). Clay Clement 8; the Schubert Symphony Club and Lady Quartette 13.

LIMA.—Faret Opera House (W. A. Livermore, manager). Della Fox at advanced prices delighted a large audience 2. Sam T. Jack's Creole co. to poor house 7. 8 Bells 9 and Sowing the Wind 10.

FINDLAY.—Marvin Opera House (W. C. Marvin, manager). Americans Abroad 3 to big business. Two Johns 4. 8 Bells 10. Herrmann 18.

FREMONT.—Opera House (Heim and Haynes, managers). Two Johns 2 to small but well-pleased audience. Brothers Byrne's 8 Bells 13.

CANTON.—The Grand (L. B. Cool, manager). Cool's Big Stock co. closed a very successful three-nights engagement 1. Della Fox in Fleur De Lis 3 to capacity of the house. Item: Cool's Big Stock co. closed for the season 4.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager). Kitty Rhoades opened 6 for week playing to good houses. Old Homestead 21; Turkish Bath May 5; Two Johns 6.

NEWARK.—Memorial Auditorium (Foreman, Reschragh and Sowersby, managers). House dark 1-8. Clay Clement 9; Charles Davis 11.

GALION.—Manager Opera House (Waldman and Rettig, managers). Morrison's Faust co. March 25 to the largest and most fashionable audience of the season. Al. G. Field's April 1 to small business. Walker Whiteside in Hamlet 15.

CHILLICOTHE.—Masonic Opera House (E. S. Robinson, manager). Faust 3 to the capacity of the house. Charles L. Davis' Albin in co. spent Holy Week in this city resting. Miss Wheeler, of the co., assisted at the Lenten services at St. Mary's Cathedral, singing several beautiful solos. A reception was tendered the co. on the evening of 4 by Miss Callahan at her residence.

DEFIANCE.—Citizen's Opera House (T. T. Mahony, manager). The White Crook 8; good house; performance unsatisfactory. Item: A circus, under the management of M. E. Simpson and backed by local parties, will take the road from this place early in May.

GALLIPOLIS.—Ariel Opera House (J. M. Kayman, manager). Blind Boone 3, 4 to poor business. Al. G. Field's Minstrels 8. Item: Lizzie N. Wilson and Mr. and Mrs. Leroy, of Kittie Rhoades co., left the co. here. Manager Kaufman has been asked to reconsider his decision to resign.

MARIETTA.—Opera House (J. Schram, Jr., manager). Outcast of a Large City 6 to a small audience; performance fair. Auditorium (M. G. Seipel, manager). Al. G. Field's Minstrels played to S. R. O. 7. Everyone well pleased. Receipts, \$611.75.

EAST LIVERPOOL.—New Grand James Norris, manager). House dark week of 8.

WYUQA.—Opera House (C. C. Sank, manager). South Before the War 4; good performance to light business.

SPRINGFIELD.—Grand Opera House (E. B. Foltz, manager). The Gonzales Opera co. 11; business opens good. Black's Opera House (George Marks, treasurer). Dark March 29-18.

UNIONVILLE.—City Opera House (Elvan and Van Ostran, managers). The Maids of Greece, by local talent, 4 to fair house. Schubert Quartette for benefit of U. R. R. of P. 13. T. N. Wilson, assisted by local talent, in Andersonville, for benefit of G. A. R. and S. of V. 15. Helman 19. The German Soldier, booked for 14, has been canceled.

TROY.—Opera House (Lee and Tamplin, managers). William C. Andrews in My Wife's Friend 7 gave a good performance to light business. Mae Smith Robbins in Little Trixie 18.

STUBENVILLE.—City Opera House (Charles J. Vogel, manager). Jeannette Miller, under the auspices of the King's Daughters, 8 to fair house. Robert Downing 15.

OREGON.

PORTLAND.—Marquam Grand (Cal Heidig, manager). Two recitals by Franz Ondrick and Mme. Amalia Materna, with Isidore Luckstone as pianist, under the management of Henry Wolfsohn, drew good houses March 30, 31. House dark 1, 2. A Texas Steer booked for these dates, but canceled, owing to the co. having missed railroad connection at Sacramento, Cal. 31, on account of a broken piston-rod on the engine, and also owing to the sudden and severe illness of Charlotte Crane, ingenue of the co. Booking postponed till 6. Charles Murray and Ollie Mack in George H. Emrick's comedy, Finnigan's Ball, 3, 4, to good audiences; performance fair only. Cordray's New Theatre (John F. Cordray, manager). W. W. Freeman's Funmakers, headed by Eugene Canfield, in A Railroad Ticket 29-4 drew large houses. This was the best show of the kind that has been at this theatre for many weeks. Park Theatre (W. T. Ford, manager). Dr. Henrie and Mme. Beausant, medium, in spiritual manifestations, etc., played to a half-filled house 5.

PENNSYLVANIA.

SCRANTON.—The Frothingham (Wagner and Reis, managers). A Bowery Girl 1 to fair business. "The Messiah" 6, under the leadership of Haydn Evans, assisted by a New York quartette consisting of Katherine Hike, Ruth Thompson, I. Henry McKinley and Ericsson F. Bushnell, to a large and refined audience. Academy of Music (M. H. Burgunder, manager). McKenna's Flirtation 7 to light business. Davis' Theatre (George E. Davis, manager). A Midnight Call 24 to good business. Leavitt's Spider and Fly 6 to large business.

LANCASTER.—Fulton Opera House (B. and C. A. Lecker, managers). The Wright Huntington Stock co., a strong organization of good actors, presenting Moths, Woman Against Woman and All the Comforts of Home appeared to large and appreciative houses 6-11. The Bostonians in A War Time Wedding attracted a very large audience at advanced prices 7 and the opera was delightfully rendered. Michael Strogoff 13, in Darkest Russia 14. Pennsylvania Gymnastic Team 15. Margaret Mather 16. Item: W. J. Benedict was in this city making preparation for the appearance of the great revival of Michael Strogoff in which William Morris, lessee of Charles Frohman's stock co., assumes the leading role. Wolff Brothers' Circus will inaugurate its seventh annual season in this city 18-23.

READING.—Grand Opera House (George M. Miller, manager). A good performance of The Two Wanderers drew large houses 6-8. Academy of Music (John D. Mishler, manager). The Bostonians gave a most excellent production of A War Time Wedding to a large audience 8. Bijou Theatre (Charles Gilder, manager).

Charles A. Gilder's Vaudeville Stars gave a very good specialty performance to large houses week of 6. Item: Gertie Palmer, of Saved from the Sea co., is home spending a few weeks with her mother—William Weaver, of Princess Bonnie co., is home on a visit.

MONTGOMERY.—New Opera House (Thomas E. Grady, manager). House dark 12-24.

REYNOLDSVILLE.—Opera House (A. Reynolds, manager). House dark 6-13. The Thoroughbred 16.

M'KEESPORT.—White's Opera House (F. D. Hunter, manager). Al. G. Field's Minstrels gave a very clever performance to a large house 4.

SHELANDON.—Theatre (P. J. Ferguson, manager). The Kodak pleased a small audience 2; co. booked for a return engagement 15. A Cold Day to fair business 7; The Tornado 10.

WARREN.—Liberty Theatre (F. R. Scott, manager). Uncle Josh, by local amateurs, 7, drew a large house. Trilby 9 to good business at advance prices. 8 Bells 23.

BERWICK.—Opera House (F. R. Kitchen, manager). A Cold Day 6; small but well-pleased audience. Gay Brothers' Minstrels 9; good house.

UNION CITY.—Cooper Opera House (J. H. Blanchard, manager). House dark week of 6. Midnight Special 13 for Manager Blanchard's benefit.

MONONGAHELA.—Gamble's Opera House (Sam P. Vohe, manager). Southern-Price co. week of 23 to small house; co. gave good satisfaction. Helmann, magician, 10; Howarth 24.

CLEARFIELD.—Opera House (T. E. Clark, manager). Home talent for benefit of village I. A. 13. John A. Kelley canceled 3 the Golden Crook booked for 10, 11. A Thoroughbred 20; Flora Stanford week of May 4.

OHIO CITY.—Opera House (C. M. Loomis, manager). House dark 1-8. Trilby (Eastera co.) 11. Item: Day, the hypnotist, booked for 24 canceled on account of illness.

CHESTER.—Grand Opera House (Thomas Hargreaves, manager). Noss Jollity co. to good business 6, 7.

MAHANOY CITY.—Opera House (J. J. Quirk, manager). The Bub Comedy co. booked for week of 6 was canceled owing to co. not having sufficient paper to bill the town. Walter Kennedy 9-11 playing Samson, Othello and Virginius. The Winnett Stock co. 16-18.

CARBONDALE.—Grand Opera House (Dud P. Byrne, manager). The Sages, hypnotists, 6, 11; S. R. O. nightly; performance very mystifying and funnier than anything ever seen here. Item: Olga Helen Sage has fully recovered from her recent illness. The Sages were booked here for two weeks but on account of a clash of dates canceled second week.

SENECA.—Fare Opera House (Wagner and Reis, lessees). Nat Goodwin's presenting A Gilded Fool was welcomed by a large and fashionable audience 8. Mr. Goodwin captured the audience completely. The performance was a notable one and gave great satisfaction. La Loie Fuller 18; Devil's Auction 18.

CONNELLSVILLE.—New Myers' Opera House (Charles R. Jones, manager). Home talent benefit for the Catholic Church 6 to S. R. O.; good performance. Helmann, the magician, 8, pleased a fair-sized audience. A Thoroughbred 10. Item: Ed C. McHugh, a member of Ullie Akerstrom's co., is home visiting friends.

GREENSBURG.—Keagons Theatre (R. G. Cutler, manager). Athletic and boxing entertainment (local) 6 to good house. A Thoroughbred 11; Alvin Joslin 13; Lewis Morrison in Faust 15.

WELLSBORO.—Bache Auditorium (Dartt and Dartt, managers). Maude Hillman co. opened a week's engagement 6 to a packed house.

NEW CASTLE.—Opera House (Wagner and Reis, managers). The De Haven Comedy co. opened the week of 6 to S. R. O., presenting Among the Pines to a well-pleased audience. Trilby 15. Item: Mr. and Mrs. T. R. Beatty, of this city, are with the De Haven co. and were accorded a warm welcome by their numerous friends.

BUTLER.—Park Theatre (George M. Burkhalter, manager). Al. G. Field's Minstrels 3 to good house. Contrabands by local talent 9.

SHARON.—Carver Opera House (P. F. Davis, manager). O'Hooligan's Masquerade 3 drew a large and well-pleased audience. Queen Esther 10, 11 by local talent. Midnight Special 15.

ALLENTOWN.—Academy of Music (N. E. Worman, manager). Walter Kennedy occupied the house 6-8 giving two performances of Samson and one evening of Othello to light business at popular prices. Samson was fairly well liked, but the co. was a complete failure in Othello. Virginius was billed for one performance, but the co. very wisely changed the programme. Carrie Louis 13-18 in repertoire. Robert Downing 20; Emily Ranker in Our Flat 22.

BETHLEHEM.—Opera House (L. F. Walters, manager). The Tornado 7 to fair business. The Noss Jollity co. in The Kodak 8, 9 to good business; co. very good. Robert Downing 15; Michael Strogoff 21; Trilby 24; Midsummer Night's Dream 25; Walter Kennedy 27-29.

FRANKFORD.—Music Hall (Frank Beresford, manager). Ten Thousand Miles Away 4; fair performance to good business. Alabama 6, 7 gave two performances to light business. Item: J. S. Hoffman left for Frankford 5 for Allegretto Concert, to do advance work for the Goodrich Shows. Willie Dumont, a champion bareback rider, formerly of this town, has joined the Jim Ringling Circus at Chicago.

LEWISBURG.—New Opera House (W. W. Wolfe, manager). Fisher's A Cold Day 3 to fair house and general satisfaction. The Kodak 13.

HARRISBURG.—Grand Opera House (Markley and Co., managers). The Carrie Louis Dramatic co. week of March 30 to light business. The co. in the repertoire of plays presented gave satisfaction. McKenna's Flirtation 9 to good business.

CORRY.—Week's Theatre (J. D. Hutchinson, manager). Field's Minstrels 2 to good business; satisfactory performance. Trilby 8 to a large and well-pleased audience. 8 Bells 21; Old Homestead 30.

LANSDOWN.—Opera House (J. B. Breslin, manager). A Modern Heroine co. opened a week's engagement 6 to fair business; co. first-class. A Cold

Morrison's Faust 10; Pirates of Penzance (local talent) 10, 17.—FRANK: Robert Downing will end the season at Washington, D. C., 25, when he will have completed the twentieth anniversary of his stage career, and played the Gladiator for the three thousandth time.

WHEELING.—OPERA HOUSE (F. Riester, manager): Al. G. Field's Minstrels 6; good performance to good business. Darkest Russia 21; Stetson's U. T. C. co. 25.

GRAND OPERA HOUSE (Charles A. Feinler, manager): Reilly and Woods 24 to good business. Mid-night Special 29-May 2.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): House dark week of March 30. Walker Whiteside 7; Corinne 8.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): McCabe and Young's Black Tribby co. 6 to poor house, performance poor. Walker Whiteside in Hamlet 9.

MACHINE.—BELLE CITY OPERA HOUSE (J. R. Johnson, acting manager): Orpheus Club (local singing society) March 31. Dan'l Sully in The Corner Grocery to very light business 4. Choate Dramatic co. opened a week's engagement 5 to a well-filled house.—LAKESIDE AUDITORIUM (E. R. Harding, manager): House dark 30 4.

LA CROSSE.—THEATRE (J. Stranlipka, manager): The Gordon-Gilbey co. week ending 4 drew good houses. Corinne in Hendrik Hudson, Jr., pleased a large audience 6; Sowing the Wind 14.

BABAD.—THE GRAND (Butler and Shultz, manager): A. T. Gordon's co. 6-11 to large audiences. Home talent minstrels 17.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): The American Stock co. 13-18.

SELOST.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Walker Whiteside in The Merchant of Venice 6 to a fair house. Coming: Corinne, John Stapleton co., Nellie McHenry and The Fair Mail.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): An Artist's Model was presented 2 before a very large audience and made a big hit. The costumes were fine, and the scenery good. The co. is a strong one, and the individual characters showed ability. Marie Studholme portrayed the runaway school girl to perfection, and Alison Skipworth sustained the part of the rich widow admirably. Sarah Bernhardt presented Layl 6 to a very large and fashionable audience. The co. is a particularly strong one, and the enunciation of all the members was perfect. Gismonda was given 7 to an equally large audience. Della Fox 9-11; E. H. Southern 13-15; Francis Wilson 16-18.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): On the Mississippi, a sensational comedy drama, was presented 6 to a large house. The co. is a good one. Down in Dixie 13-15.—MASS V. MUSIC HALL (L. E. Lucking, manager): Padewski 9; Ellen Block 4 and 17.

PRINCE GEORGE.—THEATRE (O. B. Sheppard, manager): Mien Leopold, by the Germania Society (local) 13; Toronto Minstrels 14.—CRYSTAL THEATRE (Frank Lewis, manager): Bonner, the educated horse; Santanelli, in the Carlo Hall, and De Forrest and Boston. Zella Clayton, The Musgroves, The Malcoms, and Ed. Bryant's music travesty Casey the Piper, to fair business.

AUDITORIUM THEATRE: The T. H. Marks Co. 13-18.—ITEM: The Horse Show, to be held at The Armories 15-18, is a pronounced success. The seats were auctioned off and the receipts were \$500 in excess of last year's. The entry list is a very large one and includes many American fanciers.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Ward and Vokes, in Percy and Harold, played their return 3, matinee and evening, to top-heavy house, general satisfaction. Hanlon's Superba 6 8 opened to good business; performance good. It is one of the most elaborate spectacular performances seen here. The co. is large, and the costumes are in keeping with the rest of the ensemble; Field's Minstrels 11.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispa, manager): Ella Cameron, supported by J. L. Clarke's Repertoire co., presented standard plays March 29-4 and gave good satisfaction to fair business. Al. G. Field's Minstrels 6 was the first minstrel show of the season and filled the house. An excellent entertainment.

WINNIPEG.—BIJOU THEATRE (W. H. Search, manager): House dark week 4. John Griffith 10-11.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): Hands Across the Sea 1, 2 to only fair business. The co. was good and gave a first-class production of the play. Maurice Freeman was a handsome and dashing Jack Dudley and was a favorite from the start. His efforts were well seconded by Nadine Winston as Lillian Melford. She is a very pleasing and painstaking actress and gave a capital interpretation of the role.—NEW GRAND OPERA HOUSE (H. G. Hunt, manager): House dark.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Albany gave two concerts March 30 and 1 to large and delighted audiences. Madame Vanderveer Green, diva of the theatre, made the star. Receipts first night, \$2,144.50; second night, \$2,145.25. Hubert Wilke Opera co. opened 6 in Beggar student to S. R. O. and gave a good performance. Josephine Knapp, the prima donna, made the success of the production.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): The St. Thomas Amateur Dramatic co. presented Master and Man 7 under the auspices of the R. C. Church here to a large house. The performance was a clever one in every respect and reflected great credit on the various members of the co., being characterized throughout by the absence of that stiffness in dialogue and action usually so conspicuous in amateur efforts. Special mention is due Miss Walsh, who displayed decided histrionic ability in her impersonation of Hester Thackeray.—THATBY.—THATBY: Pine refused to allow the Carrie Russell Opera co. to appear at his house 4 on account of the reports which had preceded them concerning the disreputable nature of their performance.

MONTREAL.—QUEEN'S THEATRE: The Old Homestead to good business 6-11. The Sages 13-25.—THEATRE ROYAL: Debut in Dixie to good business 6-11. Waves of New York 13-18.—THEATRE FRANCAIS: The stock co. played Camille 6-11 to good business. Colleen Eawn 13-18.—WINDSOR HALL: Padewski 6 and 8 to large and fashionable audiences.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): Emma Wells co. 9; Watkin Mills Concert 10.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Jessie Mills co. opened a week's engagement 6 to large houses, good performances; Innes' Band 17.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Verdi's grand opera Il Trovatore was fairly well rendered by local amateurs under the direction of E. Buck 6 to crowded house 8; Innes' Brass Band 16.—GRANT'S HALL (Grant Brothers, managers): Harry Lindley co. in A Celebrated Case 6-10 to good business.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadler, manager): Harvard male quartet, under the auspices of V. M. C. A., 7 to large house, good performance; Hands Across the Sea 8 to a large, well-pleased audience; good performance. Al. G. Field's Darkest America May 18.

LONDON.—GRAND OPERA HOUSE (A. E. Root, manager): Hands A-ross the Sea 3, 4 to fair business. Al. G. Field's Darkest America 7 to good attendance; Bernhardt in La Tosca 8, big house at high prices; Ellen Beach Yaw, in Concert, 14.—ITEM: This was Bernhardt's first appearance here and the large audience thoroughly enjoyed the artistic treat afforded them. Manager L. A. Solomon, of the Hands Across the Sea co., complained of the treatment he received from Manager A. J. Small, of the Toronto Opera House. The co. filled an engagement there March 16-21, but the bill-posters, acting under Mr. Small's orders, started out 17 to cover up the co.'s paper with that of the next attraction (The Sidewalk of New York), so that by noon there was not a sheet of his paper out except on the boards in front of the house, materially affecting the business for the latter part of the week. Mr. Solomon could get no satisfaction from either Manager Small or Mr. Jacobs.

BELLEVIEW.—CARMAN'S OPERA HOUSE (Powers Brothers, managers): Hands Across the Sea, a return date, 6; fair house; performance good. Marks Brothers' Emma Wells No. 1 co. 13; Ellen Beach Yaw Concert co. 16.

[Received too late for classification.]

SAN FRANCISCO.

It has been a long time since Frank Mayo has appeared before a San Francisco audience. The crowd

that greeted him when the curtain rang up at the Columbia Theatre last night shows that he has not been forgotten and that his characteristic work is still appreciated on the Coast. Paul d'Arden Wilson has captured San Francisco completely, and its success during its run here is positively assured. Frank Aiken does the fine old Southern gentleman, York Dracoll, in splendid style. Newton Chisnell depicts Blake, the sheriff, and his work during the court-room scene is exceedingly clever. Frank Campeau and Arnold Daly appear as the badly mixed twins. Francis Grahame as Kow, Lucille Laverne as Patsy, and Eleanor Moretti as Rosy played their respective parts in a charming manner.

The managers of the Columbia Theatre, Friedlander, Gottlob and Marks, have announced a season of Eleanor Duse, to be opened at their house in a short time. It is looked forward to as a great treat by the San Francisco theatregoers, for they did not expect this particular star would come here. The same firm has the entire booking of Duse for the West, and is busy making contracts for towns west of the Mississippi River.

James O'Neill began his second week at the Baldwin Theatre last night in Virginia. He will present a different play every night. The Courier of Lyons goes on to-night and Monte Cristo to-morrow night. He closes with the Sunday night representation of The Courier of Lyons by special request.

Bluebird was produced at the Tivoli Opera House and received a great ovation on its first night and promises for a big business during its run. The dancing is particularly good, there being a well-trained graceful ballet, tastefully costumed. The principal dancers are Adele Vercelosi and Mona. Filippi. Inne Cook did a special act which was well received. The entire production of Bluebird bristles with local hits, topical songs and burlesque business. Two very attractive figures were Fanny Liddiard, the Selim, and Gertrude Alyward, the Fatima. Miss Alyward will be a favorite. Fern Hartman was very clever in Ibrahim and introduced some very good comic business and local hits. Anna Schnabel and Ray Lynwood were two very taking dragoons. Raffael, Leary, Carrie Roma and Kate Marchi all did well, and West made a special hit in the burlesque character of Sister Anne.

Doris was played at Moros's Grand Opera House last night to a large house. It is a pretty, romantic piece, and was on the whole well acted. The new leading lady, Lisle Leigh, was very heartily received. She is an attractive actress and played the heroine naturally. Another clever bit of acting was that of Fannie Warren in Miss Bisbee. The entire performance was most creditable and the scenery exceptionally fine.

The Orpheum has another good programme. The novelty from Europe, Leila, is, indeed, something new, and she gives a clever and highly entertaining performance. Rosie Rendel, La Belle Carmen and Adonis Ames are all worth seeing and hearing. The houses are invariably large.

The Alcazar is producing Ranch 10, which has been seen many times but still retains its old popularity. Leonard Grover, Jr., acts the part of the judge very cleverly.

For the Auditorium Friedlander, Gottlob and Marks have announced the Belinfant and Scott concerts for Thursday night, Saturday afternoon and Sunday night. The advance sale has been large.

Richard Mansfield follows James O'Neill at the Baldwin. The sale opened Thursday, and there is a popular demand for seats in advance.

JAMES F. J. AB-REHARD.

MATTERS OF FACT.

Otis Skinner, W. H. Thompson, E. J. Heron, Madeleine Bouton, and Lottie Williams will appear in the Chicago production of The Second Regiment at the Grand Opera House on May 3.

Delmore and Wilson, who are conducting The Empire at Holyoke, Mass., write that business continues to be good, and they feel assured that a popular price theatre in Holyoke is assured a permanent success.

The new Opera House at North Baltimore, O., will be under the management of O. W. Heywood next season. He will take possession on Aug. 15.

Selma Herman has blossomed forth as a star recently. For three seasons Miss Herman has been the leading lady of the Darkest Russia company. She has received hearty commendations from the press. Miss Herman is presenting Leah and Inguar with a company which includes George A. D. Johnson, Frank Lander, Alfred H. Hastings, Robert V. Ferguson, Conrad Can zen, Violet Black, Argyle Gilbert, Charles R. Gilbert, S. C. Halpin, Wallace Henderson and Edward Hamblin.

Arthur B. Benson, manager of Loraine Hollis, writes from Tyler, Tex., to deny the report that his company closed recently. He says that all dates have been filled and the season will continue uninterruptedly until May 7.

Jacobson and Calder have established a studio at 52 West Twenty-eighth Street, where they are prepared to furnish scenery, costumes and properties for any productions. The members of the firm are experienced in each of their lines of work and their combination will enable managers to have their entire requirements filled in the same studio. A complete costume department is under the direction of Mme. Jacobson.

The Simpson Booking Exchange of St. Louis, Mo., are prepared to book opera houses and organize attractions for next season.

Ollie Redpath, who is meeting much success in Miss Brown company is disengaged for next season. She may be addressed care this office.

The Theatrical Publishing Company of Chicago have just published a book entitled "How to Get on the Stage."

The Lyceum Vaudeville, managed by Dunstan Collins, have open time in May and June and wish to book in the best houses only. Manager Collins' address is Room 36, Central Music Hall, Chicago, Ill.

Rose Beckett arranged the dances for two productions which opened last evening—El Capitán, produced by De Wolf Hopper in Boston, and The Diamond Breaker, in Albany.

Manager Gustadt of The Lyceum, Ithaca, N. Y., has given Charles Fletcher a strong letter of endorsement for his painting of scenery for the production of Fatinitza at that house recently.

Agnes Rose Lane has not yet closed for next season. Miss Lane is a member of A Black Sheep company, with which she has made quite a hit.

Walter E. Perkins has arrived in town. Although in receipt of several offers for next season he has not yet signed, and has under advisement an offer to star in a new play.

Katherine MacNeill, prima donna, is disengaged and invites offers for next season.

Fred W. Peters, the character actor, formerly with Margaret Mather, and four seasons with Edward Harrigan, is now making a success with Thomas Q. Seabrooke, who comes to the Fifth Avenue Theatre next Saturday.

The new Summer Theatre at Houston, Tex., will be ready for opening about May 1. Ward Brothers, managers of this theatre, have organized a circuit embracing four other Texas towns for the production of Summer opera and repertoire. Only good attractions will be booked.

Adelaide Ober, who is doing characters and heavy comedy business with A Contented Woman, is open to offers after May 1. Her permanent address is Hastings-on-Hudson, N. Y.

Majestic European Hotel is the new name for the Hotel Plunkett at Eighth and Spring Garden Streets, Philadelphia. It is managed by the proprietor, who will favor professionals with special rates.

The success of Lohpoff's Opera House, Worcester, Mass., this season, under the management of Alf T. Wilton, has been pronounced. People have been turned away at many performances and attractions were anxious to play return dates this season. Manager Wilton has weeks of May 11, 18 and 25 open this season and is now booking time for the season of 1896-97.

The Howard Auditorium of Baltimore, Md., is a first-class combination theatre playing farce-comedy, high-class burlesque and vaudeville attractions. The house which was recently rebuilt is beautifully furnished and seats 1,600. Manager James L. Kernan has a few weeks for next season.

David Abrahams, whose animal impersonations are a feature with Excelsior, Jr., in which he plays The Dog, invites offers for next season.

Joe Clare, who has his studio at the American Theatre, is prepared to fill orders to paint scenery for productions or theatres. Mr. Clare is an experienced artist and his terms are moderate.

Frank G. Parry, late of The Vendetta company, and Edwin Wicard returned to New York last week.

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AMATEUR NOTES.

Company A, Twenty-third Regiment, produced the Shah of Persia, a comic opera by Robert E. Smith and H. T. McConnell at the Brooklyn Academy of Music, Friday and Saturday evenings.

The Elizabeth, N. J. Athletic Club performed Friday, an operatic burlesque, at the Lyceum in that city, Saturday and Monday.

The Students' Dramatic Club will present An Arabian Night for the benefit of the sailors at Sing Harbor, Staten Island, April 18, and for the Woman's Exchange at Stamford, Conn. April 24. The players are Powhatan R. Robinson, Orient C. Dinckney, George Totter Smith, George E. Lange, Meta Brittain, Adeline Rice Robinson, Maud Farewell Bliss, Mollie L. Button and Lillie B. Henry.

The Amateur Comedy Club will present Puer's Dandy Dick all this week at the Carnegie Lyceum.

The Eighth Company, Seventh Regiment, Dramatic Club will perform a new play, A Deceivable Dutchy, on Friday and Saturday nights, April 17 and 18, at the Carnegie Lyceum.

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10

AN OLD-SCHOOL ACTOR.



From photo by Falk.

CHARLES WALCOTT.

There is in stage service to day no more distinguished survivor of the old stock company days than Charles Walcott who, with his charming wife, has been a member of Daniel Frohman's Lyceum Theatre company in New York for the past nine years. Although now in the very prime of life, Mr. Walcott has been an actor forty years, and made a great New York hit as long ago as 1851. Not a great distance from the Lyceum Theatre a representative of THE MIRROR found Mr. Walcott in his cosy "den."

"This," said the actor, lighting a comfortable pipeful of tobacco, "is the only room in which I am allowed to smoke." Leaning back in his easy chair he puffed out a cloud of blue gray vapor that conjured up a delightful retinue of reminiscences.

"The life of the stage," said he, reflectively, "fell naturally enough to my lot. My father was an actor, considered the best eccentric comedian of his day, and no doubt I inherited the theatrical bent. I was born in 1850 in Boston. I attended St. John's College, Fordham, N. Y., where I made my first appearance on any stage in a strictly amateur entertainment, Dec. 3, 1866. I was down for Sir John Falstaff, and for a Dutch part in The Seven Clerks, and to mention a comic song between times. In July of the same year the collegians gave a second performance, when I enacted a tragic role in Werner and sang two comic songs, in addition to managing the entire affair."

"Thus fairly started, I took to the professional stage immediately upon graduation from college. Appearing as a servant in The Lady of Lyons at Charleston, I quickly rose to second old man, and then to first old man. Soon removing to Cincinnati, where I was walking gentleman, I proceeded to Richmond as light comedian, and then to New York, when twenty-one years of age, as first character actor at the famous old Winter Garden. At this house, Nov. 1, 1861, I scored my initial popular hit as Pete in The Octoroon. So successful was this character that I received an offer from Alexander Henderson to play it in his English company at Liverpool, a company in which Henry Irving and John Hare were then beginning their marvelous careers. But I preferred a modest certainty in America to a risk across the ocean. Another season saw me at Laura Keane's New York theatre, the next at Ford's Baltimore house, and the two following with Clark and Booth at the Winter Garden again. I suppose that, had the Winter Garden never burned, I should have been there still, but it went up in flame and smoke, and the managers banished me to their Walnut Street Theatre in Philadelphia in 1866, where I remained, with few intermissions, as leading man for fifteen years, playing every kind of part in every sort of play, from the heaviest tragedy to the lightest farce, and managing the stage into the bargain."

"While at Laura Keane's theatre in 1881 I married Isabella Nickerson, the youngest daughter of John Nickerson, a well-known comedian. She was only sixteen years of age, but had advanced to first juveniles, and accompanied me to Philadelphia. The Quaker City was uncongenial at the outset, but we came to like it, and the people, I believe, grew to like us."

"Perhaps my first real experience away from the influence of the metropolis was in 1859, when I went to Portland, Me., with Joseph Jefferson. That was expected to prove a great year for Portland as the big steamer, the *Great Eastern*, was then coming to our shores, and it was thought that Portland alone possessed a harbor deep enough to accommodate the immense ship. A fabulous business boom was anticipated, and we hoped to float upon the crest of the swell made by the advent of the craft whose proportions were so enormously exaggerated. Of course, the *Great Eastern* avoided Portland, and the boom failed to appear. In 1862, I was Uncle Tom in Uncle Tom's Cabin at the Winter Garden. In September, 1864, I played Young Marlowe in She Stoops to Conquer at Laura Keane's Theatre, and W. R. Blake—the great Blake—Wilkes, Leveik, John T. Raymond and Mrs. James H. Stodart were in the cast. I was then lent to Booth for Romeo and Juliet at the Boston Theatre, in support of Julia Bennett Barrow, a truly great actress now almost forgotten. I was Mercutio."

"A long tour in revivals of the good old English comedies followed, and in April, 1865, I played the title part in Boucicault's *Myles na-Coppaleen* in New York. Then came the elder Sothern with whom I was Asa Trenchard in The American Cousin. In 1866 I went a-starring in *Rosedale*, having in my company Alice Gray, John T. Raymond, George F. De Vere and Fred Williams, father of Fritz Williams, now so popular at the Lyceum Theatre. The rights to *Rosedale* were offered me if I chose to take the piece all over the country, but I demurred, and, at length my mind was made up to take it, someone else had secured it a few hours before my decision was reached. That was the time I probably let a small fortune slip through my fingers."

"Later in the same year I managed a successful Canadian tour, and also participated in the memorable celebration at Baltimore in honor of the tercentenary of Shakespeare's birth, the silken programme of which event I still preserve among my treasures beside that of the great New York production of Julius Caesar, also in 1864, when the three Booths, Junius Brutus, Edwin and John Wilkes, appeared together for the

only time. I was the Cassius, and Mrs. Walcott the Calpurnia. Edwin Booth's epochal run of one hundred nights in Hamlet at the Winter Garden soon followed, during which I played Horatio and my wife Ophelia, Edwin Varrey and Thomas Placide being in the cast."

"A tour in The Colleen Bawn was undertaken in the Spring of 1866, Ione Burke accompanying me as Eily O'Connor. In October of the same year I played with John S. Clarke to his great Major De Boots and Toodles, Agnes Booth appearing in the cast."

"Then came the first season in the stock company of the Walnut Street Theatre, Philadelphia, at the end of which Mrs. Walcott and I went to Mrs. John Drew's Arch Street Theatre, only to return to Walnut Street after one term at the Arch. Mrs. Drew, however, borrowed us for a benefit, I remember, in 1869 when she presented The Marble Heart. I was Volage. Louis James was the walking gentleman, and Fanny Davenport the soubrette with a song."

"Every Saturday evening it was customary to offer an extraordinary bill at the Walnut Street, two, or even three, plays being done at a single session. Here is the programme of one of those dreadful nights: I am down for Dr. Pangloss in The Heir-at-Law, Julia in a burlesque upon The Hunchback, and Pete in The Octoroon! Then, again, all of After Dark and Damon and Pythias was the card! Booth came in those days, and I used to alternate Othello and Iago with him in Othello, and also change roles with him in King Henry VIII. King John and Cartouche was another double bill of ours."

"I have the programme of Jan. 15, 1872, when the elder Sothern—the programme spelled it 'Southern'—returned from his great success in England. Amy Roselle made her American debut then, and I was Asa Trenchard. I remember that one loyal Philadelphia critic published a statement that my performance in the piece was fully as good as the star's, and I have a pencilled note sent to my dressing-room by the great Sothern along with the notice mentioned. Here it is:

DEAR CHARLEY—Critics differ, you see, but I agree with this one. E. A. S.

"In 1872 we produced a comedy by Edmund Yates called A Black Sheep, which was utterly unlike Charles Hoyt's latest success. Lewis Baker, Lytton Sothern and Lewis Morrison were in the cast. Roland Reed and Lewis Morrison were once call boys in that old company, and Otis Skinner and John Mason were utility men. Later in 1872 came the first American production of Pygmalion and Galatea, with my wife and myself in the title parts, and on one Saturday night we did both this piece and The Duke's Motto."

"Among the many other stars with whom we performed were Dion Boucicault and Agnes Robertson, Adelaide Neilson, Agnes Ethel, Januschek, Clara Morris, Barry Sullivan, Charles Fechter, Lucille Western, Charlotte Thompson, Billy Florence, John E. Owens, John Brougham, Emma Waller, Frank Chasfrau, E. L. Davenport, Louise Pomeroy and Ada Cavendish."

"Faust and Marguerite we produced in 1873, G. D. Roberts being the Mephistopheles, I the Faust, and Lewis Morrison, since so famous in the great part, the Valentine. Charlotte Cushman, to my mind the peer among actresses, came in 1873, and one of my chief treasures is a note written by her to her manager, after leaving our house, concerning arrangements for a new tour. The manager gave it to me. She wrote:

Do you not think you could get Charles Walcott to play the opposite parts? He acts Bromley, as well as Dandy Dimont, better than anyone else, and, judging from all I have seen him do, he is the best general actor in America. CHARLOTTE CUSHMAN.

"When we left the Walnut Street Theatre, I went to McVicker's Chicago theatre as stock star, appearing in The Exiles. On Feb. 22, 1879, I was Sir Lucius in a benefit performance of The Rivals tendered to Mrs. John Drew, Mrs. Walcott being Lydia Languish. This was Mrs. Drew's first appearance as Mrs. Malaprop, and Mrs. Barney Williams reappeared in honor of the beneficiary."

"Long, tedious tours in The Banker's Daughter, Divorçons, Esmeralda, and Rose Coghlan's company followed, with engagements under Lawrence Barrett and Joseph Jefferson. It was along in 1887 that I suggested to Mrs. Walcott that we should look about for some soft spot in which to rest from the hard work of so many years, and she assented. I accepted Daniel Frohman's offer to join his Lyceum Theatre company. With him we made our bow in The Wife Nov. 1, 1887, and with him we hope long to remain, for no more congenial surroundings could be asked than those which he brings to his company."

"What I am now doing and have been doing for nine years barely seems eligible to the name of work. To learn three or four short parts in a season is very different from learning three or four long ones a week as we used to in the old days, and I do not suppose that a stranger dropping in at the Lyceum any fine evening now and seeing me there would ever dream that I had been Ingomar the Barbarian. But this thought does not lessen my peace of mind."

"When Joseph Jefferson and Billy Florence combined to present The Rivals not long ago, a telegram came to me from the former offering me my old part of Sir Lucius O'Trigger, but my contract with Mr. Frohman kept me here, and perhaps it was better so. This contract was originally made for a year, and renewed annually until a short time since when Mr. Frohman endorsed it thus:

This contract is renewed until Charles Walcott cancels it.

Turning, Mr. Walcott brought to light an old photograph which, in its original frame, hangs above his desk."

"This," said he, "is the only authentic picture of the elder Booth extant, and I regard it as priceless. It was given by Booth to my father, and Edwin Booth once told me that he took the picture himself in 1822. When I die the Players will get it, but not before."

"Over at the Lyceum they tell the story of a clever sally by Charles Walcott. One of the men was recently chaffing another about the rather severe criticism of a certain morning newspaper."

"Well, I don't mind," returned the criticised one, "considering the source. That paper smells to heaven!"

"Which is not surprising," observed Walcott, who overheard. "It has just been reduced to a cent!"

AN EXHIBITION POSTPONED.

The fourth exhibition of the Empire Theatre Dramatic School announced for last Thursday was postponed until April 16, as the students played at the Columbia Theatre, Brooklyn, for St. Mary's Hospital Benefit on 9. The usual triple bill will comprise A Sudden Shower, by Lindsey Harris, Twigs and Tudsens, adapted from James Whitcomb Riley, by Annie Josephine Levi, and The Dummy by Alice Yates Grant."

W. S. Bates mgr. Stratton's Big Comedy Co.

AND "IT WAS EVER SO."

And there came a man from out the multitude, of the tribe of Thebes, in the land of the eliminated "H." And he cried out with a loud voice saying:

"Behold! I did dream and a spirit appeared unto me and said: 'Arise thou and journey into the land of U. S., which being translated means unending shows, and, when thou hast therein arrived, then shalt thou see a strange people, who doth hunger for those of thy land, and wherein thou canst drop an 'H' and pick up a piece of silver of some value there—but, which thou shalt exchange for gold before they return, thereby enriching the people of thy own land—and the multitudes there shall encompass thee about and cry out with a loud voice, saying: 'Lo! there cometh among us people from out a distant land, to whom we must pay tribute, and bend the knee, else we shall not be considered as *fait et recherche*, which being translated means 'in it.'"

And as he spoke they fell upon each other's necks, saying: "Now of a certainty shall we set forth, those of us who are considered the real thing, and journey to this promised land, where, in sooth, we shall gather in the shekels of the star spangled stranger. Therefore, let us hence while silver is free."

And it came to pass that they did hence. Now, when they had come unto the gates of the city called Rainhill, behold! the inhabitants thereof did fall down before them, and gave them to drink of the juice of their vintage, and to eat of the flesh of their herds and flocks. And they clothed them in fine raiment and smote them hip and thigh with toe-kissing hospitality."

Now, when this had been done to them, as was foretold, the strangers did marvel greatly, and each spake unto his neighbor, saying:

"Now, verily, are we against a good thing. We must walk crooked, speak the tongue of our own land, and in our letters thereto grill the methods of this strange people. Then shall we harvest the dough! for are not their granaries filled to overflowing? Those of our tribe and band have always arrived here with feet combined, therefore, of a certainty, we also shall wax rich! And when we have unwound our foreign-feather string, to the extremity thereof, we will pack our scoop and journey back to the land of our forefathers. And as we return thereto, behold! we will wax exceeding merry and in the happiness of our hearts we will lift up our voices to deride the jesters we shall have seen in this foreign clime, and bestow upon the people of this strange tribe a gentle smile, which shall broaden into a large laugh!"

Now, among the people of the tribes in this new land were many inclined to droll antics and sayings, for wages, and these whispered, one unto another: "Lo! now will we lengthen our hairs and let our words tangle in our teeth, when of a certainty the people will cry out, saying: 'Behold! they are play-acting even as they do who have come amongst us.'"

And they did carry out their designs, even while the plague was at its height, and did increase the scourge tenfold, calling their depredation by the name of imitation. And the dwellers in the land spake one unto his neighbor, saying: "Whom is it that they imitate?" And they did employ detectives to discover, and even the X ravs, but to no purpose."

Now did the strangers from far lands gig a mighty giggle, and return unto the land of their forefathers. And, as they did journey homeward they were encompassed about with gold and precious stones, and their garments were filled to overflowing. And they cried out with a loud voice, saying: "We will now give a realistic imitation of depositing American gold in English and European banks." And it was even so.

Verily, there is little profit for a prophet in his own land! JOHN D. GILBERT.

VIEWED FROM ON HIGH.

I maybe don't sport no dress suit nor sit in the orchestra, but I want to know right here, see, right here, what settles the coffee—or to be smooth—what makes the spook travel? The "pass, 2 (circle) O K," or 25 cents for a gallery ham roster?"

"What's the good o' art wit' out d' dough?" says our friend Steve Brodie, throwing his chest out. "Sure," I says. And then me friend Walker Stage gives Steve the snorty-smear and says he: "What's the good of dough without the art?" "Sure," I says again. And then I chews it over and I chips in me bit. "What's the good of either without both?" I says—see?"

Acting is art it ought to be. I likes acting, so I goes to see the shows. As I likes to view art from a high plane I sits in the gallery."

I never wrote no plays so I aint got no tacks in me chair if I sees a new play what looks like a winner. I don't want no fery ink like what Faust signs the articles with neither, and not being no cook I don't serve no hot nor cold roasts, just square deals."

I don't like to be like the feller in Patience, though he's all the rage now, who everyone thought was so swift because nothing was good enough for him. He had his gang then and he's got 'em now. No, I don't yearn to educate the public taste. Being one of the public I wants to make me little talk on how I likes the educating."

Sometimes I does and sometimes—nit. The art may be all right but the play may queer it for a winner. To be a winner a show wants to make you feel when you goes out that you're glad it ended that way. A show what makes you feel you're sorry it ended that way is bound to get the pallid cheek."

"That's where your taste needs educating," says our friend Walker Stage. That's all right. But when a feller tries to educate me taste to champagne when I always has took whiskey he's going up against a stiff game."

But he ought to get some credit and he ought to have a show. And instead of calling him down the main guys of the push ought to plug the game along for him. Everyone can't be a winner, of course, so when a feller puts up a good stiff game and gets licked don't give him the ha-ha—unless he's a quitter."

The world aint' got no use for a quitter.

THE GOD IN THE GALLERY.

THEATRICAL TREASURERS TO ENTERTAIN.

The seventh annual entertainment of the Theatrical Treasurers' Club of America is announced at the Broadway Theatre, Sunday evening, April 26. A long list of well-known actors and actresses have volunteered their services to help along the good cause, and a financial success is already assured. Tickets have been placed on sale at the principal theatres."

BOOTH'S PORTRAIT AT STRATFORD.

The Players' Club has presented a portrait of Edwin Booth in the character of Hamlet to the town of Stratford, Shakespeare's birthplace. The portrait will soon be formally accepted and hung, and ten members of the Players' now in England will be present on the occasion."

REFLECTIONS.

Sarah Bernhardt and her company visited Niagara Falls April 7, taking a trip down the river gorge, going under Table Rock and the Horseshoe Falls, and seeing all the minor attractions. Bernhardt is said to have pronounced the Falls the grandest sight she ever looked upon."

Mary T. Stone read, last Thursday, before the Professional Woman's League, a paper on "Some Earlier Women of Our Stage." The careers of Eleanor Gwynne, Anne Bracegirdle, Katharine Clive, Margaret Woffington, Sarah Siddons and Dorothy Jordan, covering the period between 1642 and 1816, were discussed at length, and Miss Stone remarked the fact that "in the old days, actresses of merit seem to have remained favorites for thirty or forty years."

Fanny Grant is engaged for the production of The City of Pleasure at the Bowdoin Square Theatre, Boston."

The success of John J. Burke in The Doctor has been so pronounced that Manager Edwin P. Hilton has booked for next season the best theatres, East and West. A very strong supporting company will be engaged."

Rose Coghlan was the defendant in a suit before Justice Stiner last week, brought by Barnutz and Diehl, furniture dealers, at 141 Seventh Avenue, who claim that the actress owes them \$31 for furniture purchased from them. Miss Coghlan did not appear in court to answer the charge and judgment was rendered against her."

The usual celebration on Shakespeare's birthday, April 23, will take place at the Edwin Forrest Home. An attractive programme is being arranged."

"When a newspaper man makes a bad slip in the theatrical business," said a manager-journalist to THE MIRROR yesterday, "he calls around among the managers to try for a position, and he finds that they are busy and unable to see him. If he is wise he will get back on some paper. Then, with its name in the corner of his card, he will find all doors open to him and managers perfectly willing to consider his applications. It makes a wonderful difference. I've experienced it myself."

Zelma Rawlston, the clever young character singer, recently offered to sing at the Salvation Army meetings conducted by Commander and Mrs. Booth, earning the personal thanks of the commander. Miss Rawlston has often volunteered her services when gratitude was the sole remuneration, seldom refusing to sing for a congregation when time and engagements permitted."

Eleanora Duse visited Harvard College April 1 with Mr. and Mrs. Higginson, of Boston, as a guest of their son."

Edmund Elton has replaced Porter J. White as Mephisto in Morrison's Western Faust company."

Lionel E. Lawrence is once more in advance of The Merry World. He was called back by Manager Patee to play Willard Simm's part during the latter's recent illness, but is now working ahead as before."

The First National Bank of Peoria, Ill., has purchased the Grand Opera House of that city. As the new owners have accepted the present lessees, Chamberlain and Barhydt, the sale will involve no change in the management of the theatre."

The Emily Bancker company is making a second successful tour of the South this season."

The State Senate Committee to whom the bill providing that the State factory inspectors shall also inspect theatre buildings was referred has decided not to report the bill, and as it takes unanimous consent to take a bill from committee, it is thought the proposed measure will remain in statu quo till after the Legislature adjourns."

E. L. Bloom, manager for Herrmann the Great, is in town preparing for the magician's opening at Palmer's Theatre on April 27. Mr. Palmer is getting up new scenery for the engagement, which promises to surpass anything in this city in which Herrmann has been the leading figure. "Our business in Cincinnati," said Mr. Bloom, "was the greatest we ever enjoyed there."

G. A. Stryker, who has been connected with several prominent dramatic companies in the past, is playing the husband in the pantomime, Orange Blossoms, at Doris' Gaiety Theatre. Mr. Stryker has made a pronounced success in the part. A MIRROR man met Mr. Stryker on Broadway yesterday, and asked him how he liked his position. "I am delighted with it," he said. "Madame Morin is such an artist that it is a pleasure to be in her company. In regard to the pantomime, I fail to see anything indelicate about it. The acting is artistic, and nothing suggesting coarseness is permitted. I shall remain with this company for some time, but next season I shall probably take part in a performance in which I shall have a chance to let my lungs do a little work."

May Buckley and Arthur Smith have recently joined the Miss Harum Scaram company."

Louis Napier resigned from The Man in the Iron Mask company on April 11."

Lindsey Morrison, basso of the Kimball Opera company, has been engaged for Halthorth's Garden Theatre Summer Opera company, of Cleveland, O."

The receipts at the performance of Hamlet by Alexander Salvini at the Galesburg, Ill., Auditorium on April 12 were \$890."

The Sultan, a three act comic opera by Charles Gluck, was produced at the Fifth Avenue Opera House, Mount Vernon, last week, by a company under the management of H. C. Jacobs. The music is described as catchy, and the dialogue brisk and pleasing."

The Rubie Stacy company, which is now managed by Lew Pang Borne, late of the O'Hooligan's Masquerade company, has recently been strengthened by Joe J. Conlon, Clifford Meech, and George N. Wilson, who joined the company at New Britain, Conn."

LaVerde Sisters have joined James B. Mackie's Grimes' Cellar Door company to remain for the rest of the season."

Owing to poor business the Enid Mayo company was forced to dismiss its orchestra at Hartford, Conn., whence, after settling all its bills, it went to Putnam, Conn."

Charles H. Hoyt will return to town for the one hundredth performance of A Black Sheep on April 14. A new song by William Devere and Richard Stahl entitled "When Casey Beats the Drum" will be sung for the first time by Jeanette St. Henry on this centennial occasion."

A benefit for the New York Throat and Nose Hospital will occur at Palmer's Theatre Thursday afternoon, when many prominent players will appear. Doctors Berningham and McDougall, both valued friends of the institution, are in charge of the hospital. Dr. John McDougall, who heads the physicians' list of the Actors' Fund, has treated 600 actors without compensation—a record of which he is justly proud."

TELEGRAPHIC NEWS

CHICAGO.

Hall Says It is Dull in the Western Metropolis
—Personal and Professional Chat.

(Special to The Mirror.)

CHICAGO, April 13.

We have had an uneventful theatrical week here in Chicago, and the coming week bids fair to be equally tame. Last week's chief novelty was the first appearance of the English actor, John Hare, and he was cordially welcomed at Hood's as the quaint old party in *A Pair of Spectacles*. Miss Neilson, his beautiful leading lady, made a most favorable impression in *Comedy and Tragedy*. To-night she was seen for the first time in *The Notorious Mrs. Ebbsmith*. To-morrow evening Mr. Hare will be seen in a triple bill, composed of *Old Cronies*, *Mamma*, and *A Quiet Rubber*; and later in the week *Comedy and Tragedy* and *A Pair of Spectacles* will be revived.

Manager Powers took a day off last week and moved into his beautiful new home on Grand Boulevard. For two days thereafter he and his family played to standing room only, but now they are settled and can find seats.

Minnie Maddern Fiske revived *Marie Deloche* at McVicker's Thursday night. To-night a large audience enjoyed her performance in *Divorçons*, put on for her final week. During one of the trying scenes in *Cesarine* last week Mrs. Fiske fainted and the curtain was rung down. She recovered and bravely finished the performance. Her reception by the critics has been very enthusiastic. Mrs. Fiske, of New York, was her guest last week.

I am more than pleased to learn that my "brother-in-law," Justice W. E. Horton, of Mt. Clemens, Mich., has been re-elected for two years. He writes me and chronicles the arrival of Treasurer Nate Moore, of the Auditorium, also the departure for New York of Dave Warfield and Lee Harrison, the boy actor. "Nothing billed here at present," he says, "but Beeman's *Pepsin Gum* and *Franco American Soups*. House and janitor 'dark' all the week. A couple of new soubrette names for you: Hope Clamfoot, Regalia Bubb, and Bijou Fester." And he signs himself "yours in assumption." He adds as a postscript: "If we had a New York justice in with us we might form a circuit."

La Loie Fuller, supported by Will Sweatman, Julius Witmark, Fanny Wentworth and more calcium lights than Wilson Barrett could ever wish for, drew a large house to the Auditorium to-night and made a hit with her unique dances. She gives another performance to-morrow night.

Hoyt's *Contented Woman* entered on its fourth week at the Grand to-night and had the usual large house. It is here one more week.

Marie Walnwright's new play, *The Mystery of Anne Page*, did not fulfil expectations at the Schiller and it was taken off Thursday night in favor of *The Love Chase*, which met with a better reception. Last evening, Keller, the conjurer, arrived with a box full of new tricks, was warmly welcomed by a large audience. He will be followed next week by Alexander Salvini in *repertoire*.

Ward and Vokes had a big week at the Chicago Opera House, and to-night James J. Corbett opened there in *A Naval Cadet*.

The English contingent at the Columbia has made a hit in *An Artist's Model* and it has been drawing large houses. To-night it entered upon its second week.

We were all pained to learn of the serious illness of Sam Meyers, formerly of the Columbia, than whom a more royal fellow never lived. Here's to his speedy recovery.

Sidney Drew and his talented wife will spend the season on their bikes in New York State. They have just closed two successful weeks here.

The Wife and Americans Abroad are being presented this week at the Haymarket Theatre by John Stapleton's clever stock company. Last Wednesday evening the Ringling Brothers prepared the public for three weeks of circus at Tattersalls by an illuminated night parade of great splendor, and the big building was packed at the season's opening Saturday night. It is a great big show.

Manager La Motte has just returned from Frisco, whither he went to consult with David Henderson, who is to be associated with him in the Schiller. The house will be brought down to the street level and redecorated throughout in time for the extravaganza opening in June, and it will be devoted to burlesque and extravaganza on the plan of the London Gaiety with a few star dates.

At the Academy yesterday *The Derby Winner* opened well, and *The South Before the War* was greeted by crowds at the Alhambra, where *Hi Henry* did a big week. I saw the *Hi Henry* parade last week, by the way. White silk "dicers" and "Happy Cal's" old "spread out" made it a block long. It looked like old times.

The dear old Richelieu closed Friday night last, but on Saturday the south half was opened with the new sign, *The Bemis Richelieu*, and "the Cardinal" is still on deck to his old guests.

John W. Dunne was given a testimonial by the Casworth company at the Lincoln Friday night. The Elks and the Mystic Shriners participated.

Robert Mantell is at the Lincoln Theatre this week with his new bride in their repertoire. Up at Havill's Julia Stuart was succeeded by *The Outcasts of a Great City*.

The drama at Hopkins South-side house this week is *The Roman's Eve*, while at his West-side house Camille is given afterwards and *The Westerner* every evening by a company headed by Ethel Brandon and Richard French.

My smiling friend Julian Magnus was one of

my court visitors last week. He heralds La Loie.

Harry Sommers' new opera, *Miles Standish*, will be heard at McVicker's early in May, dividing a week with the big *Rivals* production.

Everything is quiet here, even the criminals, and it is as dull in the Police Court as it is around the theatres. "Biff" HALL.

PHILADELPHIA.

Buse, Irving and Terry in the Quaker City—
Jennie Kimball's Will—Gossip.

(Special to The Mirror.)

PHILADELPHIA, April 13.

A brilliant list of attractions holds our theatres to-night and the openings promise one of the most profitable weeks of the season.

Madame Duse, the great Italian actress, appeared at the Broad Street Theatre as Camille, creating a profound impression. Magda, *Cavalleria Rusticana*, and La Locandiera are the repertoire for the five performances. Joseph Jefferson makes his first appearance at the Nixon and Zimmerman theatres here week of April 20 in *Rip Van Winkle*, *Crocket* on the Hearth and *Lend Me Five Shillings*. Camille D'Arville follows 27, Della Fox May 1.

The return and farewell engagement of Henry Irving at the Chestnut Street Opera House, with Ellen Terry and Lyceum company, began to-night, the bill being *Merchant of Venice*, with Macbeth and King Arthur for balance of week. Mr. and Mrs. Taber follow April 20; Elcelsior, Jr., 27.

The friends of Walter Damrosch are working very hard to secure a guarantee fund for an operatic season of five or seven weeks at the Academy of Music next season, the subscription to be \$40,000, of which a majority has already been signed, and the prospects are encouraging for a Damrosch season.

The Walnut Street Theatre presents *The Strange Adventures of Miss Brown*, which is booked for two weeks. The plot is received by laughter and applause by a good house. Aubrey Boucicault in *The Shaughraun* follows 27.

Adam Trefts, the oldest theatrical doorkeeper in this city, connected with the old Arch Street Theatre, died 10.

Miss Philadelphia, the new spectacular review, music by Herman Perlet; libretto, Edgar Smith; stage management, A. W. MacCollin; under management of Tyler and Askins, will receive its first presentation on any stage April 20, at the Park Theatre, for indefinite time. The complete company follows: Nancy McIntosh, Inez Mecusker, May Ten Broeck, Adele Farrington, Florence L. Wilkes, Helen Welch, Aggie Vars, Sylvia Lisle, Mabel Clark, John E. Henshaw, Charles Bigelow, Will M. Armstrong, Budd Ross, William Carroll, John B. Park, E. J. Williams, E. J. Van Vechten, Talmadge Baldwin, and a chorus of seventy people.

The blackmailing trio, William Fuller, his wife, Kate Fuller, and Le Grand de Capers, all members of a theatrical combination, who were arrested here last week, were sent to prison, all pleading guilty of conspiracy to extort money. Fuller was sentenced to two years, Le Grand de Capers to one year and nine months in the Eastern Penitentiary, Kate Fuller to two months in the County Prison.

Creston Clarke, at the Grand Opera House, continues in favor, the business large. Programme for week, Don Cesar de Bazan and Richelieu, three nights each. The season will run into May, when Clarke and the company will take a much-needed rest. Creston Clarke, with a stock company, will be found next season permanently located at one of our theatres.

Mlle. Loventz, Mr. Crawford, and Mrs. Spencer Ervin will give a matinee concert at the foyer of the Academy of Music 16, under the patronage of the Four Hundred. This is given as a compliment to Mlle. Loventz, who shortly sails for Europe.

Augustin Daly's new leading man, Charles Richman, made a grand impression here last week, and the "Richman smile" is already the talk of the lady patrons.

At the Girard Avenue Theatre, Manager George Holland is giving an elaborate revival of the funny play, *Lemons*, cast with the strength of his large and talented company, to splendid patronage. Robert McWade in *Rip Van Winkle* follows 20. *The Shanty Queen* 27.

Too Much Johnson, with William Gillette, is in its second week at the Chestnut Street Theatre to fair patronage, and will remain longer if business is up to the standard. The next attraction booked is *Little Christopher*.

Harry Williams' scenic novelty, *A Bowery Girl*, with Clara Thropp, John Daly, Emma Sardon, Andy Amann and a large company are at the National Theatre, with an interesting show, opening with prospects of a large week's business. George W. Monroe in *A Happy Little Home* plays a return date April 20, followed by *The Great Diamond Robbery*, second engagement within two months.

Muldoon's *Mishaps*, with William F. Carroll and dramatic cast, as also the Imperial Vaudeville company, being a double bill, the features at the People's Theatre this week. The variety artists include Stinson and Merton, Casey and Le Clair, Lillie Weston, Elinore Sisters, Arthur Rigby and others in a good, pleasing entertainment. J. K. Emmet in *Fritz in Love* comes April 20; McKenna's *Flirtation* 27. Smith's *Uncle Tom's Cabin* May 1.

The Ticket of Leave Man at Forepaugh's Theatre, with George Learock, Martha Ford and the popular members of the stock company are seen to splendid advantage in this interesting melodrama; two performances given daily to profitable patronage. This has been the best paying season in the annals of the house. Hearts of Oak April 20.

The Mask and Wig Club of the University of Pennsylvania, which played *No Gentleman of*

France last week at the Broad Street Theatre to immense swell audiences, will repeat at the Bijou Theatre, Boston, matinee and evening April 21, and in New Haven, evening, April 22.

John L. Stoddard will give his first lecture in this city at the Academy of Music April 17. Four lectures follow, April 21, 24, 28, May 1.

The will of Jennie K. Flaherty, known as Jennie Kimball, the actress and theatrical manager, and mother of Corinne, who died at St. Paul March 21, was admitted to probate last week in this city, in which she had her home. Her entire estate, excepting \$1,000, which is left to Jennie A. Dyer, of Boston, is bequeathed to her daughter, Corinne B. Kimball, absolutely. The concluding clause in the instrument reads: "Without imposing upon my dear daughter any obligation or responsibility, legal or equitable I address to her right feeling the following request: 'My husband, Thomas Flaherty, is an old man, who may not be able to support himself by labor, and who probably will not have sufficient estate to live without labor. Though he is in no wise related to my daughter, I request her to see that he shall not suffer want. Any reasonable contribution for his support, not exceeding, however, the sum of \$100 in any one month, I should request her to grant him. I reaffirm expressly, however, that the question of giving this support shall be absolutely in the discretion of my said daughter.'"

The Paint and Powder Club, of Baltimore, will give one representation of their musical extravaganza, *Bluff King Hal*, at the Academy of Music, April 19, for charity.

Padewski's farewell recital occurs at the Academy of Music, afternoon April 15.

Buffalo Bill is in town, arranging for the opening of his Wild West Show, and will give the usual street parade 17, opening following day, and remaining until April 25. The show and attractions are about same as last year.

Dumont's Minstrels at the Eleventh Street Opera House continue with unchanged features to medium business.

Stetson's Combined Uncle Tom's Cabin, with a big street parade, is a strong feature this week at the Standard Theatre, opening to crowded house. The Kodak, April 20.

Sam Meyers of The Sporting Duchess management is still at the Jefferson Hospital, and it will be a week before he will be able to go to New York.

The Fatal Card, after playing two weeks at one of the down-town theatres with an interval of one week, opened to-night at the Park Theatre. From April 20 Tyler, Akins and Henkels have rented the theatre from Manager Gilmore for six weeks at a weekly rental of \$500, with option of renewal indefinitely, and will produce their new local burlesque *Miss Philadelphia*.

A bust of Creston Clarke as Hamlet will be given as a souvenir of his seventy-fifth performance to the patrons of the Grand Opera House 23.

Mrs. M. D. Lee will present Mme. Marion Van Duyn, dramatic contralto; Herr Louis Blumenberg, cellist; Lucie Mawson, pianist, and the Little Princess, a petite sweet sixteen with a sweet voice, in grand concert at Odd Fellows' Hall 28.

The theatrical season of 1895-96 is nearing its end. The circus is here. S. FERNBERGER.

CINCINNATI.

The Season Wanes on the Banks of the Ohio—
The Anti-High Hat Bill Goes.

(Special to The Mirror.)

CINCINNATI, April 13.

The signs of the times indicate the approaching close of the season. Three of the theatres are closed, and this week the Walnut is dark.

An attraction had been booked, but Manager Havlin, fearing that it would not be up to the standard, canceled the date. Next Monday, however, the Walnut will be reopened with *Little Christopher*, and the season will continue a few weeks longer. The all-star performance of *The Rivals* is to be May 13.

As all roads lead to Rome, so this week do all things of theatrical interest turn to the Grand, where Sarah Bernhardt plays an engagement limited to five performances. To-night is the only time of Izeyl. Bernhardt's acting was at once a triumph and a revelation, and she was greeted enthusiastically by an audience noted both for its quantity and quality. To-morrow is *La Tosca*, Wednesday matinee *Camille*, and Wednesday and Thursday nights *Gismonda*. The prices range from \$1 down. James A. Herne in *Shore Acres* is underlined.

Joe Casworth, the promising young comedian, did well yesterday in *A Fool for Luck*. There are a number of clever situations in the play and plenty of specialties. The advance sale is of a satisfactory nature.

Weber's Olympic company had Sunday audiences at the Fountain yesterday. It includes LeClair and Leslie, Delmore and Lee, Harry Hastings, Campbell and Caulfield, Dot Davenport and Agnes and Nettie Huffman.

The audiences at Trilby at the Walnut last week increased with every performance, and towards the end of the engagement the houses were packed. Lackaye, Martinetti and Blanche Walsh were the favorites.

Herrmann had the boys from the Newsboys' Home as his guests at the Friday night performance at the Grand, and they were deeply moved by the tricks of the great magician.

Gracie and Barrett, of The Green Goods Man, have volunteered their services for the benefit of Messrs. Schlessinger and Laumann at the Fountain Square.

Helen Sloan's benefit occurs at the Auditorium Wednesday, and Manager Baker, of Heuck's, has been tendered a testimonial benefit which will occur at that house May 8.

The first week of the anti high hat law has been most encouraging. Of course the prettier ones of the fair sex never needed urging as to their head dress, but now the contagion seems to

have spread to all the ladies, and there have been evenings when the ladies without any hats were in the decided majority, and very, very few wore bonnets or hats that obstructed the view. The Fodick law in Cincinnati is a success. WILLIAM SAMPSON.

BOSTON.

De Wolf Hopper Produces His New Opera—
Gossip and News From the Other Theatres.

(Special to The Mirror.)

BOSTON, April 13.

Two new plays and two new operas are the principal attractions of the week in Boston.

For genuine novelty the feature of the night was the production of *El Capitan*, the comic opera by Charles Klein, and music by John Philip Sousa, which had its first performance on any stage by De Wolf Hopper's Comic Opera company at the Tremont. The cast was as follows:

Don Errico Medigua	De Wolf Hopper
Senor Amabile Pozzo	Alfred Klein
Don Luiz Cazatto	Thomas S. Guise
Count Hernando Verrada	Edmund Stanley
Scaramba	John W. Farr
Montalba	H. P. Stone
Nevado	Robert Pollard
General Herbana	Louis Shrader
Estrelita	Edna Wallace-Hopper
Isabel	Bertha Waltzinger
Princess Margharita	Alice Hosmer

The opera was cordially received and Mr. Hopper, despite extreme nervousness, made a most emphatic hit. The brilliancy of the setting and the catchiness of the music proved to be the features of the opera. There is a Sousa march in the second act that will be immensely popular, as it surpasses the composer's other works.

Ada Rehan opened a return engagement at the Hollis Street Theatre this evening, presenting *The Countess Gucki* for the first time in this city. When Miss Rehan was at the Hollis earlier in the year she broke the records of the house by the phenomenal business to which she played, and the prospects are that the present engagement will be quite as successful.

Frank Daniels opened an engagement at the Museum this evening, presenting *The Wizard of the Nile*, which will be the attraction for three weeks. Mr. Daniels has always been well liked here since the days when he first appeared as a farce-comedy star, and his new line of work promises to be even more successful. Paul West has been here in advance of the attraction; as a result the press is owned by this organization.

The City of Pleasure was given at the Bowdoin Square Theatre by a specially organized company headed by Elita Proctor Otis. The house was crowded, and the enthusiasm was very pronounced. The piece is sure to have a successful fortnight, and will be followed by a version of *Carmen*. Then look out for Otis kisses, and let the osculatory Nethercole look to her laurels.

A series of revivals have been begun at the Castle Square with *Maritana*, which will be given for a single week. *Faust* and *Rip Van Winkle* will be revived with essentially the same cast which was so successful before. May 4, the anniversary of comic opera at this house, will be celebrated by a performance of *Les Huguenots*, which will be given on the same scale of elaborateness that the Castle Square maintains. Edith Mason has retired from the company; rumor has it that the cause is a difference of opinion between herself and the manager in regard to her own powers of singing Lucia. At any rate, she is no longer at the Castle Square.

Donnelly and Girard are at the Columbia this week, and they are giving for the last times here *The Rainmakers*, because next season these stars will appear in Mr. Barnett's *Jack and the Beanstalk*.

Cissy Fitzgerald is back at the Park this week with *The Foundling*. Charles Frohman says the farce will be withdrawn from the stage at the conclusion of this season, as Miss Fitzgerald is to spend the next year abroad.

Fanny Davenport celebrated her birthday on Friday. It had been her intention to revive *Fedora* during her last week at the Boston, but so great was the demand to see *Cleopatra* that it was out of the question. As a result of the large advance sale Miss Davenport will make no change until the close of her engagement.

In the Alcazar case the Supreme Court has decided that J. Reed Whipple, of Young's and Parker's, was not liable for the judgment from the building contractors. It was claimed that he had subscribed for 150 shares, one-half the capital stock, but he denied that he was a stockholder. The court finds that the capital stock of the company had not been paid in, and that none of the defendants are liable except Fred P. Bacon, ex-musical editor of the *Herald*, Charles H. Williams, and Benjamin F. Bates.

Fire Commissioner Russell has issued an order abolishing the fire patrol at the various theatres, which duty has been performed without pay, and obliging proprietors of the theatres to furnish their own firemen. This order is merely a return to the manner in which things were run three or four years ago, and the managers do not complain.

It is quite possible that the Playgoers' Club may have a grill-room for after theatre suppers for the accommodation of its members.

R. A. Barnett and a number of Cadets dined with the Boston Life underwriters last week and furnished the entertainment after the dinner.

Mohammed Pasha, the whirling dervish of Buffalo Bill's Wild West during the World's Fair, was married in this city last week to Gertrude Connelly, who has been on the stage.

The Edwin Forrest Club had its fourth annual banquet at the Revere House last week, at which John Kivel presided.

Alexander Salvini is coming to the Museum before the season is over.

Rehearsals of *The Merry Go Round* begin at the Tremont this week.

The Ancient and Honorable Artillery company had a gala night at Keith's, as they attended the performance in a body upon the in-

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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COLUMBIA.—THE SPORTING DUCHES.
MONTAUK.—THE BOSTONIANS.
PARK.—THELBY.

HOBOKEN.

LYRIC THEATRE.—A HAPPY LITTLE HOME.

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OF PROFESSIONAL INTEREST.

On another page of THE MIRROR this week is printed the first of a series of three articles formulated by FRANKLIN H. SARGENT, and entitled "An Open Letter to the American Dramatic Profession." These articles develop a fanciful "proceeding in equity before the court of public interests" in "a certain case wherein the intelligent theatregoing public is plaintiff and the leading actors of America are defendants," the main premises alleged in the complaint being that the actors aforesaid have been and are negligent to their public trust in failure to keep the standard of their art equal to that of other arts, "by carelessness in self-training and discipline, in lack of scholarship and in lack of system"; that "they have failed to keep abreast of the civilization of the day, particularly in educational methods; that they have allowed and still will fully allow experimental efforts to take the place of studious, well-prepared results, and the appearance on the stage of persons ignorant of the very elements and grammar of their profession; and that they have distrusted and obstructed all efforts looking to the development of educational system, technical perfection and scholarly standards in the theatre and the establishment of a preparatory training school."

The quaint and forceful legal style employed by Mr. SARGENT in these documents gives them a novel interest, while the thoroughness with which he has treated the subject will give weight to the matter he offers for consideration. The actors are made to answer categorically the allegations of the complaint, and after the legal formalities have been exhausted there are direct and veritable responses by members of the profession whose opinions have been sought by Mr. SARGENT upon vital questions.

The meat of the matter, of course, is found in

the questions propounded and the responses thereto. These queries are: (1) "What is your opinion of the present condition of the actor's art?" (2) "What, in your judgment, is most needed for the improvement of the actor's art?" and (3) "Should there be a special and technical education for the young actor prior to his or her first professional experience?"

These interrogatories are responded to by members of the profession whose experience and reputation make their conclusions valuable. It will be seen from the first article of the series, however, that these experts differ in opinion on the first question propounded. The answers to the other questions and the summing up of the case will prove unusually interesting.

THE OHIO HAT LAW.

VARYING accounts of the effect of the new law prohibiting the wearing of hats in theatres in Ohio were noted last week. The law could not possibly have gone into force at a more critical time, as it at once encountered all the glories of Easter millinery.

At the Fountain Theatre, Cincinnati, it was reported, the law was rigidly observed. On the house programme the terms of the statute were stated, and the manager requested patrons of the gentler sex to aid in its enforcement. In addition to this precaution, the doorkeeper of the theatre, loudly but in civil language, requested women to remove their hats upon gaining their seats. It is said that the women at this theatre generally and gracefully complied with the law thus made clear.

At other theatres in Cincinnati, the report goes, it was different on Easter Monday. There had evidently been no particular managerial effort to emphasize the legislative enactment, and a majority of the women, gay and determined in Easter bravery, enjoyed the performances and each other's new head gear without let or hindrance, while the men in the audiences, uncovered as usual, dodged about in the wilderness of new hats as they had been wont to do, and thus must have gained little satisfaction from the plays. And yet at these theatres, it is said, later in the week the example of many women who gradually uncovered their heads as curiosity regarding Easter novelties was satisfied bore fruit, and the number of bare-headed women steadily increased from night to night, which goes to show that woman will emulate woman even when she refuses to obey the law.

To the credit of male gallantry it may be said, however, that but one man is recorded to have availed himself of the remedy afforded by the new law in case of its violation and boldly demanded that a woman in front of him should remove her hat. To the credit, also, of woman's tact in emergency it may be added that this particular—and probably fair—one "took off her hat with grace and alacrity," as the report hath it.

In Cleveland and other Ohio cities the new law has practically been ignored without embarrassment to anyone, which would seem to prove that a remedy so drastic directed against a detail of attire in public and involving the rights of individuals can really be of little effect where a community pays no attention to it. But if women in any number remove their hats their habit will eventually become fashionable. THE MIRROR, in discussing this question heretofore, has suggested milder means that would no doubt be more influential toward the reform aimed at harshly by the Ohio statute.

When the Ohio law was first enacted several influential women in Cincinnati, construing it as a snub against their sex, threatened to have introduced in the Legislature a bill to prevent men from leaving theatres in that State between the acts "for drinks." That would be as impolitic as the other measure. Any woman who visits a theatre with a man should make her association so interesting in the entr'acte intervals that her companion would never think of breaking the symmetry of the companionship by going out. What law itself is powerless to accomplish may be enforced by other means. As has been indicated, there are other ways of reforming the theatre-hat nuisance than by legislative enactment. And the reformation of man's bad habits in the theatre is within the province of woman herself.

THE answer of the Rev. Dr. JOSEPH PULLMAN, the Methodist preacher of Bridgeport, to the suit for libel brought by JANE MAY, the pantomimist, is characteristic. The preacher practically admits that his pulpit utterance complained of was directed at Mlle. MAY, yet for legal purposes he claims that it was "impersonal."

A YOUNG Chicago clergyman who has been dismissed by his vestrymen for "unpriestly conduct in a hotel" had already excited their ire during the late season of fasting and penitence by declaring that he proposed to go to the opera, "Lent or no Lent." A philosophic observation on this case would perhaps be that so mettlesome a young man ought never to have

donned the cloth, and that he would probably go his gait even if such a thing as the theatre was unknown.

PERSONALS.

PAGE.—Thomas Nelson Page, the writer of Southern stories, is at work upon a dramatization of his novel, "Polly."

SHEEHAN.—W. T. Sheehan, who has been a member of Joseph Murphy's company for ten years, will have an important part in next season's production of The Donagh. Mr. Sheehan is a character actor of remarkable skill and finish.

CAYVAN.—Georgia Cayvan returned last Tuesday from Virginia Beach, where she had been spending the Winter months. Her starring debut at Palmer's next October will be made in a comedy called Vanity Fair, by C. F. Godfrey.

JEFFERSON.—Joseph Jefferson delivered his happy and instructive lecture on "Dramatic Art" before the students of the Pratt Institute, Brooklyn, last Tuesday afternoon. His audience was very enthusiastic and responsive.

DAIROLLES.—Charles Frohman has released Adrienne Dairrolles for the rest of the season in order that she may join Beerbohm Tree's Haymarket Theatre company in London. Miss Dairrolles will sail on the *Etruria* on April 18.

BENTON.—Jay B. Benton, THE MIRROR's able Boston correspondent, is doing the dramatic work for the Boston Journal temporarily in addition to his regular duties as assistant managing editor of that paper. W. E. Bryant retired from the dramatic editorship of the Journal recently.

WILKINSON.—W. M. Wilkison, Salvini's manager, left for Chicago Saturday night. He will return to the city about May 1.

CODY.—Colonel William F. Cody ("Buffalo Bill") announces that this is his last season as a showman. He will devote his future years to his paper, the *Duluth Press*, and his scheme for establishing a model colony on the Shoshone River in the Big Horn country. A canal one hundred miles long will be one feature of the outfit, and the Colonel's good friends, Messrs. Kicking Bear, Short Bull, American Horse and Charging Crow are said to be with him heart and soul. But the small boy will miss the Wild West more than words can tell.

BUSBY.—Amy Busby will play the heroine in William Gillette's new war play, *Secret Service*. She is still under contract to Charles Frohman although she has been loaned to recent productions of other managers.

LINGARD.—W. Horace Lingard is reported to be dying in a hospital in Leeds, England.

MCLELLAN.—George McClellan will next year direct the affairs of Nat C. Goodwin.

EYTINGE.—Mildred Eytinge, who is one of the cleverest amateurs in New York, was very successful in the Comedy Club's performance of Dandy Dick at the Carnegie Lyceum last week. Miss Eytinge played the part originated here by Ada Rehan.

TERRY.—Ellen Terry celebrated her forty-eighth birthday on Feb. 28, having been born in Coventry in 1848. Her parents were in that year on a tour with Miss Acosta. The nurse who officiated remembers that Terry, pore, departed with the company a few days after his daughter was born, and that Mrs. Terry was able to follow him two weeks later.

MODJESKA.—Notice is posted at Santa Anna, Cal., that the township in which Madame Modjeska's mountain home at Arden is located will be thrown open in a few weeks for settlement. The actresses' land is not likely to be affected, as it has been surveyed, and she has a patent for the property from the Government.

RUSSELL.—Sol Smith Russell is said to be meditating a revival of Katherine and Petruchio for next season—a rather radical departure from his present style of work.

HAWORTH.—Joseph Haworth was the guest of honor at a cosy social evening given by the Tippecanoe Club of Cleveland on April 1.

ROSE.—Edward E. Rose, who is staging the Boston production of The City of Pleasure, is one of the brainiest stage directors in this country. For our seasons he filled this position at the Boston Museum, and much of the success of its biggest productions was due to his ability and skill.

THOMPSON.—No actor takes a keener delight in the details of make-up than W. H. Thompson. He owns nearly three hundred character wigs. In The Law of the Land he wears a wig that he once used in The Octoroon; this is the first time in his professional career that he has worn the same wig in two different plays.

HOWE.—Owing to the death of a near relative, Walter Howe has been suddenly called to England. He will return in August to continue to play the part of Gerald Austen in the Fatal Card company.

LOTTO.—Fred Lotto, after a twenty-five years' residence in this country, became last week a naturalized citizen.

WHEATCROFT.—Nelson Wheatcroft is serving a double purpose by the interesting public performances of his pupils of the Empire Theatre Dramatic School. Not only are these exhibitions useful in giving opportunities to the students, but they are means of introducing the works of dramatic authors whose talents might otherwise find little encouragement. Several writers have found Mr. Wheatcroft's matinees a stepping-stone to more ambitious things.

TERRY.—When John Hare opens at Abbey's next week Mr. and Mrs. Fred Terry will be found to have left his company. They are to sail for England on Wednesday, April 22, by the *Tautonic*. Mr. Terry and his wife have been engaged by George Alexander to open at the St. James' Theatre next October in a new play by

R. C. Carton. The are also to originate the leading parts in Mr. Pinero's new piece that is to follow Mr. Carton's. They have made many friends during their American visit, and it is likely that we shall see them both again at no distant date.

A NOTABLE DINNER TO MR. DALY.

The dinner of the New York Shakespeare Society to Augustin Daly—information of which THE MIRROR gave to its readers several weeks ago—will take place at Delmonico's on April 22, the eve of Shakespeare's birthday.

Mr. Daly's response to the letter of the Society's president, Appleton Morgan, tendering him this compliment, reads as follows:

To make any response to your letter, save in compliance with the wishes of your society, would be hard indeed, for though it is difficult for me to contemplate without dismay the prospects of a function in which I am to be conspicuous in any degree, yet I recognize in your invitation the spirit which we are all anxious to see prevail: that of encouragement to every effort to keep the stage up to the highest standards. In this design Shakespeare has given the first and greatest assistance. It is safe to say that were it not for his genius dramatic art would never have attained so high a rank among English speaking peoples. But his votaries have never been disheartened in combating lowering tendencies in the drama, whether they are associated, as you are, for literary purposes, or are players or managers devoted to ideals in art. Men are found in every generation laboring to make the stage worthy of his great productions, and to keep alive the flame of high ambition in the dramatic world. All that tends to this end must be agreeable to me, although I may for the moment be asked to sacrifice a reserve more congenial to me than applause. In this view of my duty to the cause in which you and I are enlisted, you in your society, I in my theatre, I cheerfully place myself at the disposal of your committee, with whom I shall be glad to confer.

The members and guests will comprise many of our most distinguished citizens, who are desirous to bear public testimony, as Mr. Morgan felicitously phrases it, to Mr. Daly's loyalty, scholarship, and devotion to the highest standards of dramatic excellence, especially in the mounting of Shakespearean comedy.

Walter S. Logan is chairman of the committee having the dinner in charge. The other members are Cushman K. Davis, Alvey A. Adee, Charles E. Phelps, Martin W. Cooke, Charles W. Dayton, Lemuel E. Quigg, Henry T. McCoun, Ferdinand P. Earle, Thomas W. Keene, William Ordway Partridge, Wilton Lackaye, Edward Hagaman Hall, Thaddeus B. Wakeman, Andrew J. C. Foye, W. O. Bates, Frederick Taylor, Morris K. Jesup, Robert E. Dowling, Nelson Wheatcroft, Nugent Robinson, Harrison Grey Fiske, L. Latlin Kellogg, William T. Gibson, Gen. Henry L. Burnett, N. Archibald Shaw, Jr., Gen. Thomas William, William W. Kenly, Henry E. Abbey, Wallace Bruce, John Malone, and Reuben Skinner.

THE THEATRES OF MEXICO.

Parry Landis, the Chicago scenic painter, has returned from a Mexican tour with contracts for the Caldevan Theatre at Zacatecas and the Guerrero at Puebla. He reports that theatres are not well patronized in Mexico, probably for the reason that only indifferent Spanish and Italian companies tour the country. But there are many fine play-houses, none the less. The new Teatro Juarez, at Guanajuato, to be opened in May, is a magnificent edifice, which has been twenty years in construction and cost \$200,000 in Mexican money. There are other new houses at San Luis Potosi and Zacatecas, comparing favorably with many theatres in this country. In the City of Mexico are three theatres and a permanent circus, none of them first class, although a population of 300,000 might be supposed capable of supporting at least one play-house worthy the name. A peculiar custom prevalent in Mexico is that of selling a ticket for a single act of a play. One may see an entire play by purchasing a large ticket with a coupon for each act, which gives a sitting in the best rows of the orchestra circle, reserved for this purpose. A ticket for only one act involves a seat outside this charmed circle, and its holder is expected to retire voluntarily at the end of the act or pay again.

AN ENGLISH COMIC OPERA SEASON.

Paul Steindorff and Thomas Ebert will inaugurate a season of comic opera in English at the American Theatre May 18. The Bohemian Girl, Mikado and Maritana are among the operas to be sung, and Dorothy Morton, Laura Millard, Joseph F. Sheehan, Joseph Lynde and W. H. Clarke are engaged. Frank C. Thayer will be business representative.

QUESTIONS ANSWERED.

J. K. SMITH. Maxine Elliot is a native of Rockland, Maine.

DRAMATIST. Norwich, Conn.—The American Dramatists Club does not admit women members.

CHARLES K. CRAW. Fairbault, Minn.—Laura Butt first appeared in public at the age of eight years in a hall in Cincinnati in a dialogue with Little Harry Hicks, in February, 1880. Five years later she made her debut at Heck's Theatre, Cincinnati, as a singer and dancer in Nip and Tuck.

J. M. CHARDON. O.—Forget-Me-Not is owned by Rose Coghlan, and cannot be played honestly without paying royalty.

W. G. G. AUGUSTA, Ga.—According to best information, the actress about whom you inquire is studying in Europe.

PROFESSIONAL.—A letter addressed to Alice Fischer Harcourt, care of THE MIRROR, will probably lead to the information you desire about membership in the Twelfth Night Club.

CHRISTINE KENDALL.—A letter to Rose Coghlan would advise you as to the play mentioned.

CHARLES WELCH, Rochester, N. Y.: 1.—E. E. Rice has an office in Abbey's building. 2.—C. Mary and Lederer may be addressed at the Casino. 3.—Mr. Proctor's vaudeville theatres are open the year round.

M. R., Boston, Mass.: 1.—Chauncey Olcott was at one time a member of Denman Thompson's company, and is, we believe, now connected with Mr. McFarland's traveling company producing the play.

H. LE ROY, Brooklyn. 1.—Mrs. G. H. Gilbert is the wife of the late George Henry Gilbert, a well-known dancer and maître de ballet. 2.—The name Kyrie is pronounced Curt.

READER, 66 Franklin Street: Grace Hall was formerly connected with burlesque. She is now living in retirement in Lynn, Mass.

CONSTANT READER, San Francisco, Cal.: Belle McKenzie Archer made her stage debut with Mr. and Mrs. W. J. Florence at the National Theatre Washington, on Dec. 31, 1878. She and her husband separated by mutual consent.

E. M. HOLMES, Stanford University, Cal.: You are mistaken. Fay Templeton was never a member of the Bostonians opera company.

MAVA, Kansas City, Mo.: 1. Gilbert Tate runs a reliable theatrical looking agency in London, England. 2. There is no duty on scenery or lithos entering England.

H. I. KRANE, Providence, R. I.: 1. Write to A. R. Spofford, Librarian of Congress, Washington, D. C. 2. You must get permission of the author to dramatize a novel. When the author has disposed of the right of dramatization to the publisher you must obtain permission from the publisher. In some instances it is necessary to obtain the right of dramatization from both author and publisher.

THE USHER.



The editorial in last week's MIRROR on the subject of dramatic criticism in New York has excited widespread interest, and from the written and spoken expressions that have reached the paper its views are very generally shared by managers, actors and playgoers.

One of our foremost managers, in a conversation yesterday, voiced his satisfaction that the organ of the dramatic profession had called attention prominently to a state of affairs from which every legitimate manager in New York suffers.

"Of course," said he, "some managers have to consider on which side their bread is buttered and for that reason they do not dare to express their real opinions concerning this subject. But I am sure that when they speak truthfully they agree that the present condition of dramatic criticism here is responsible in a large measure for the great risk and the frequent losses that attend worthy managerial efforts.

"The critics cannot be depended upon to encourage any theatrical policy that aims to maintain a good artistic standard. Flippancy, narrowness and incapacity for impartial judgment combine to paralyze high endeavor. Formerly it was possible to obtain a fair hearing for plays of a certain grade of excellence, but nowadays nothing except things that have either the elements of fads or sensations can secure a consensus of favorable criticism."

Another leading manager expressed his delight on Saturday with THE MIRROR's editorials. He seemed to be struck especially by the reference to the narrow-mindedness of those critics who were singled out from the rest as being men of undoubted honesty of purpose.

"Several of the men in question," said the manager, "are as unfit to sit in judgment on plays and actors as are the writers who obtain commissions on the theatre advertisements in lieu of salaries. Once upon a time—or to be explicit, a dozen ago—the critics spoken of by THE MIRROR were efficient aids to dramatic art, and to the business prosperity of the theatre also. But to-day? To-day they rightly belong in the Home for Incurables.

"These estimable and originally potent men have grown worse than useless. Long years of professional fault-finding have transformed them into crabbed, carked and circumscribed reservoirs of bile, whose intentions are honorable but whose performances are deplorable. They are no longer able to form independent judgments; they are no longer capable either of sympathy or enthusiasm; they think backward, as the crab crawls backward; they are not in touch with contemporary thought or feeling; they sit in their orchestra seats like sour hermits, chewing the cud of present discontent, and lamenting the joys of a vanished period. Their views have ceased to have a bearing upon the theatre of to-day, except as a detriment to its progress in the right direction."

One would suppose that men whose business is criticism would realize that they themselves, in their public character, are proper subjects of criticism. As a matter of fact, however, they are hyper sensitive on this point, as I have reason to know.

Many of them are foolish enough to suppose that they are beyond the reach of criticism and that their work is not legitimately an object of review. In this estimate of their infallibility no one else participates.

The impeachment of a dishonest or an incapable critic is a benefit to the community as well as to the stage.

The dinner that is to be given to Augustin Daly by the Shakespeare Society on Wednesday night of next week promises to be memorable. The company will not be large, the number of covers having been limited to seventy-five, but it will comprise representative men from nearly every field of metropolitan activity.

Mr. Daly in the past has modestly declined many similar compliments from leading New York clubs, but he yielded to the Shakespeare Society's solicitation for the reason that that body is devoted to a field of labor that bears kinship with his own practical illustrations of the immortal poet's works.

It is well that the Shakespeare Society has prepared this compliment to Mr. Daly. The achievements of foreign actors and managers in staging Shakespeare have been celebrated with feast and with oratory in New York. Mr. Daly's services in that direction have been equally notable, and I am glad that at last suitable recognition of his achievements is to be bestowed upon him.

Mrs. Potter, before her departure for San Francisco, was busy denying published reports as to the reasons for her leaving Mr. Daly. Her plans, despite these denials, have certainly undergone a change since January last. On the 10th of that month she was interviewed by THE MIRROR's Boston correspondent in her dressing-room at the Hollis Street Theatre. The statements Mrs. Potter made were published at that time in the Boston Journal.

Mrs. Potter then said definitely that she would be back in America on Nov. 1, next to begin her second tour under Mr. Daly's management. "Mr. Daly has made plans to produce tragedy instead of comedy for his great productions next year and Mrs. Potter will play the leading parts in them," said the Boston Journal.

Mr. Daly, who wisely holds his own counsel when newspaper controversies are in progress, has said nothing for publication regarding the termination of his arrangements with the Potter-Bellew company. It is surmised, however, that he does not regret it.

If the "colloquial embellishments" contributed to His Absent Boy by Mr. Rosenfeld are the slang and silliness with which the otherwise good dialogue is besprinkled, it passes my under-

standing why that volatile playwright thinks that he could possibly enhance his reputation by getting his name on the bills as Mr. Neumann's collaborator in the adaptation.

It is less surprising that Mr. Palmer should have withheld Mr. Rosenfeld's name than that he should have failed to remove the excrecences in question.

I do not think the "colloquial embellishments" have augmented the success of the farce, which is fortunately funny and clever enough to win popularity in spite of them.

Mr. Barnard, Secretary of the American Dramatists Club, has closed the catalogue of play titles that he has been compiling for the Club's annual List, which will be published about the first of next month.

The List will be more voluminous than last year's, which was the first, and therefore incomplete in certain respects. Mr. Barnard has taken great pains to cover the field thoroughly this time.

The Publication Committee, who have the business end of the List in charge, report that nearly all the leading managers have engaged advertising space.

"There have been numerous attempts to force runs and then recuperate the losses on the road," observes the Chicago Evening Post in speaking of the past season in this city. "Such schemes are usually futile. The 'road' is more discriminating than Gotham."

There is no lack of discriminating people in New York, but unfortunately it is not that class that makes up the bulk of our amusement patrons. The dominating public here is composed chiefly of persons that are fickle, frivolous, blasé and ignorant of the rudiments of dramatic art. They run hither and thither, drawn principally by motives of curiosity, thirst for new sensations, or conversion to ephemeral fads. Their erratic fancies are fed by the press.

Some day, no doubt, an intelligent and well-equipped effort will be made in this city to bring back to the support of the theatre the class that has been alienated from it. Of course, under present conditions such an effort would have to be backed in such a manner that it would be independent of newspaper endorsement and of the patronage of the thoughtless multitude.

I believe that every legitimate manager would heartily welcome an enterprise whose ultimate result would be to emancipate them all from the precarious and shifting influences to which they are now subject.

The Frohmans intend to go more extensively into the management of stars than formerly. On their list for next season are John Hare, Olga Nethersole, E. H. Sothern, John Drew and Chevalier.

Mr. Hare, Miss Nethersole and Chevalier were first exploited in this country by other managers. It would seem that the policy of the Messrs. Frohman is to acquire stars rather than to create them. With the exception of Mr. Drew they all hail from merry England.

Stars last longer than plays, for when they obtain a following they usually keep it. Although they come high sometimes, and the manager's profits are less in proportion than in the case of a successful piece, the gains of which he controls solely, they are better investments in the long run.

As THE MIRROR took occasion to note recently, the editor of the London Stage is conducting a crusade against the excessive railway rates for touring companies in England. His object is to abolish certain concessions that are granted to a favored few and to secure a uniform and lower rate for all companies.

An influential committee has been formed which will head a deputation that will wait upon the railway authorities early next month. It will be introduced by Lord Glenesk, supported by representative members of the profession, including Henry Irving, Augustus Harris, Beerbohm Tree, George Alexander, J. L. Toole, and practically all the London and provincial managers.

In this country, owing to the interstate law, unjust discriminations cannot be made; nevertheless, the tendency of the railroad associations is to "munch up" on party-rates, if not to abolish them altogether.

Last week the passenger agents of the railroads West of Chicago decided to abolish the two-cent rate for parties of ten or more, thereby increasing the cost of transporting companies over the lines in question one third—a big item.

MAXINE ELLIOTT WILL NOT STAR.

Rumors have been rife of late that Maxine Elliott was to star next season under the management of a well-known theatrical syndicate.

"It may sound boastful," said Miss Elliott to a MIRROR reporter yesterday, "but I have really received offers from nine different managers for next season. I am quite undetermined what I shall do. It is more than probable that I shall stay in New York and play special engagements in new productions. One manager wanted to star me next year and offered me very tempting inducements. But I think I possess few grains of common sense, and I feel that it would be very absurd of me to even think of starring unless I had a very clever play in which I was sure to be successful. No, I don't dream of such a thing.

"This week I expect to leave for San Francisco to visit my mother and my sister Gertrude, who has just finished her first season on the stage, and has already been remarkably successful."

FROHMAN'S COMPANIES CLOSING.

"Several of my companies close this week," said Charles Frohman to a MIRROR reporter yesterday. "The season's backbone is now fairly broken and I have no further productions to make this year except, of course, Thoroughbred at the Garrick next Monday. The Fatal Card, The Fountling, and my two Charley's Aunt companies close on Saturday. All my thought and labor is now for next season's productions. Let me say that, although I have many people under engagement to me, I have not yet cast any of them. It is a ticklish matter casting a new play, and with the exception of Mr. Gillette, who has definitely agreed to appear in his play of Secret Service, not a single actor under contract to me has yet been assigned a part in any of my productions."

THEATRICAL MECHANICS' ASSOCIATION.

At the last meeting of Newark, N. J., Lodge 2 the following new members were initiated: Phil Sheridan, of the City Sports; Park Beyer, known professionally as Apollo; and John C. Miller, a member of Hopkins' Trans-Oceanic forces. Walter Ford, author of "The Sunshine of Paradise Alley," was elected an honorary member. The lodge has received a new waltz composed by Edward Quinn, of England, and dedicated to the members of Lodge 2, of which the composer is an esteemed member.

PLEASURES OF ONE-NIGHT STANDS.

The pleasures of one-night stands was forcibly illustrated in a recent experience of a quartette of The Old Homestead people.

The company appeared at Bennington, Vt., on Sunday night, and Mr. and Mrs. Cressy, R. J. Jose, and W. H. Maxwell determined to go to New York to spend Sunday at home, intending to rejoin the company on Monday. They took the local train, which consisted of one car, to North Bennington, where they would catch the express.

Although in a "prohibition" State, the car was filled mostly with drunken men, and their insults to Mrs. Cressy brought on a slight unpleasantness. On arriving at North Bennington the pleasing information was furnished that the train was three hours late, so the ladies' room was sought as the most available place of refuge. The next few minutes demonstrated conclusively that with one woman and three men the most astute commander cannot form a hollow square with the woman in the centre.

So with Jose and Maxwell following Mr. Cressy took his grip in one hand and his wife in the other and made a masterly retreat. Upon getting outside his eyes were gladdened by the sight of a hotel on the opposite side of the street, to which he led his forces, followed by a number of the enemy. The hotel door being unlocked the party entered, and shutting the door in the face of the mob they shouted in tones of thunder—stage thunder—that the first man who entered would be shot. What they would shot them with no one on earth knew. Having foiled the enemy Mr. Cressy struck a match and immediately discovered a white faced man with a double-barreled loaded shot gun, who, evidently regarding the party as a desperate gang of burglars, commanded them to "sit down," and the force of circumstances and the gun caused them to "sit," and they "staid sot" for five mortal hours in that dark and dismal hotel office while Old Sleuth stood guard over them with his gun.

The combined eloquence of Maxwell and Cressy and the tears of Mrs. Cressy and even the sweet tenor voice of Jose moved him not. Firm as a rock he stood. So they "sot" until the train had gone and assistance came, and then the man with the gun discovered that they really were actors and not robbers. He consented for one dollar each to give them breakfast and drive them back to Bennington where they were greeted by the rest of the company.

CISSY FITZGERALD WILL STAY HERE.

Cissy Fitzgerald's contract with Charles Frohman terminates this week. She will return to this country next Fall and play a two months' engagement at Koster and Bial's. Mr. Frohman himself advised her to this step.

At the end of her engagement at the music hall Miss Fitzgerald will probably originate a part in a new farcical comedy under Mr. Frohman's management.

"I have paid Miss Fitzgerald \$200 a week since she starred under my direction," said Mr. Frohman to a MIRROR reporter yesterday. "She will receive a much larger salary at Koster and Bial's. No, there is no truth in the report that she is to return to England for good."

THE FROHMAN-MANSFIELD BREAK.

The shortest engagement on record was Daniel Frohman's management of Mr. Mansfield. The latter says that the manager wanted him to sign a new contract. Mr. Frohman, on being questioned, says this was not the fact.

"Mansfield wrote me a letter," he says, "asking me to change and rescind certain conditions in the existing contract, which both parties had already approved and signed. This would have led to hopeless entanglements, so I preferred to cancel the entire deal. Mansfield is a great actor, and could really do great work if he were emancipated from business cares."

COLLEGE GIRLS AS ACTRESSES.

The dramatic Association of the Packer Collegiate Institute, in Brooklyn, presented Scribe and Legoure's dainty comedy, The Ladies' Battle, before their papas, mammas, and friends Saturday evening. President Maud Wilson made a little speech in behalf of the Association, and then the play went on. A most creditable performance was given, individual hits being scored by Ethel Patford, Ethel Webster, and Grace Muns. Helen Henemann, Adele Walter, Essie McCartee, and Bessie Thompson all gave promise of much talent. A novel feature were the pretty girl ushers in charge of Minna Behr.

PERLEY GETS THE DUCHESS.

Charles Frohman has entered into an arrangement with Frank L. Perley by which The Sporting Duchess will tour next season under the latter's direction. The production—scenery, costumes, properties, and horses—will be identically the same as that which recently completed its lengthy run at the Academy of Music. R. A. Roberts has been engaged to stage the play, and Mr. Perley intends to retain as many of the original cast as possible. Only week stands will be played, and Pittsburgh will be the Western limit of the tour.

MILN'S BACKERS WENT BACK ON HIM.

The company that supported George C. Miln during his recent disastrous engagement at the Broadway theatre claims to have received no salaries for the last week's work. Mr. Miln has written apologetic letters personally to the members of the company assuring them that he is not responsible for the dishonesty of his backers and begging them to accept this apology as an I. O. U. for future payment.

SELLING STOLEN TICKETS.

On Saturday night the treasurer of Miner's Eighth Avenue Theatre caught a boy selling tickets in front of the theatre at a cut rate. The boy confessed that the night watchman, George Guel, had given him the tickets to sell. Louis Robie, manager of the house, thereupon had Guel arrested on a charge of petty larceny. He was held in \$500 for trial.

ACTORS' ASSOCIATION.

At the next meeting of the Actors' Association eleven directors are to be elected. They are to act as incorporators, and at once obtain a charter from the Legislature. They will also be the trustees of the Association for one year. The meeting will be held at Mathews' Dancing Academy, 100 West Thirty-fourth Street, on Sunday, April 20, at 10 o'clock.

DALY'S CLOSES THIS WEEK.

Daly's Theatre will close for the season on Saturday night. Madame will then go to Brooklyn for a week with the original company, and will probably close there.

PROFESSIONAL DOINGS.



from photo. by MURKIN.

Robert Drouet, whose portrait is presented above, has won distinction both as an actor and in the field of dramatic authorship. Among other successful plays he wrote Doris for Ethel Ellsler, and appeared as her leading support in that and other pieces for several seasons. When Doris was presented in Chicago, Edwin A. Barron referred to Mr. Drouet in the *Chicago Tribune* as one of the best young leading men on the stage. His acting as De Neipperg in Madame Sans Gêne, now running at Palmer's Theatre, certainly justifies this opinion. Mr. Drouet has not settled his plans for next season.

The Lost Paradise company was unable to fill its date at Bristol, Conn., on April 6, owing to a railroad wreck near Bridgeport.

Ben S. Thiess, well known in his section as the manager of the Birmingham, Ala., Opera House, has resigned his position.

During the matinee performance of Michael Strogoff on Wednesday, April 8, at the Lyric Theatre, Hoboken, Stage Manager Bartlett Cushing suddenly collapsed, suffering from an attack of vertigo, and had to be carried off the stage. He revived afterwards and was able to leave with the company for Easton, Pa.

John A. Lane, the veteran Shakespearean actor and scholar, has again joined Alexander Salvini's company, leaving the other day for Chicago. Mr. Lane's engagement is for next season also.

Grace Lyndon, who was Lady Brandon in The Power of Gold last season, is now playing Ruth Masters, the adventuress, in The Law of the Land.

The Wicklow Postman, now in the northwest, is coming eastward and reports excellent business.

The Depot Carriage and Baggage Company, of Kansas City, states that it was not in their hands that a trunk of Thomas W. Keene's lately went astray, as was heretofore reported. The trunk, as a matter of fact, was mislaid by the Keene property man, and was found in Dallas, Texas, by the Kansas City transfer company.

Cecil Spooner has added Mugg's Landing to his repertoire by permission of C. A. Shaw.

George Ketcham has leased the Columbus, Ohio, Grand Opera House, which Charles Miller manages. It will be added to a circuit including Buffalo, Cleveland and Toledo.

A site has been secured in Portland, Me., for the erection of a new \$100,000 theatre, work on which will commence on May 1.

Charles J. Harris has assumed the management of the Grand Opera House at Davenport, Ia., and will remodel and refurnish it.

Charles Baetz, manager of the Opera House at Sandusky, Ohio, was married on April 8 to Dorothy Matern, an estimable young lady of that city.

Louise Rial was specially engaged for the production of The City of Pleasure in Boston.

W. R. Griffin, Ziska and Aggie Montgomery, of the Vincent Streeter company, were married at Racine, Wis., March 14. The bride is a sister of Eva Vincent.

The New York Shakespearean Club will have a banquet at the Hotel Marlborough on April 25.

Last Thursday night some miscreant treated the Shakespeare statue in front of Schiffmann's Pavilion at Coney Island with a coat of green paint. A reward of \$100 is offered for the detection of the vandal.

Frank Seaman, the advertising man, has sued Richard Mansfield and W. A. McConnell for \$500 advanced in January last for Garrick Theatre newspaper advertising by the Allen Advertising Agency. Mansfield gave a note for the amount, and McConnell endorsed it. Action was brought in the City Court.

Carlton Wells sailed for London last Saturday.

Carl Haswin's production of A Lion's Heart, at the People's last week, was an agreeable surprise. It came without any flourish of trumpets or glowing promises, and proved successful. Mrs. Haswin, who jumped into the leading part at the last moment, made an unqualified success.

Justice Andrews, of the Supreme Court, has granted an absolute divorce to Irene Perry Weber, of Excelsior, Jr., from her husband Albert Weber, of the Weber Piano Company.

The Merry-makers will begin a tour at Easton, Pa., May 1, under direction of Percy West, being booked to September. The roster: R. C. Bennett, Robert O. Jenkins, J. Brandon Tynan, George C. Olmstead, Albert Brown, F. G. Lewis, Darwin Rudd, G. Durfee, Fred Holmes, Bertine Robison, Emily Wakeman, Meta Brittain, Edith Blair, Lucilla Grant, Helen Keating and Margaret Stillman.

G. Paul Smith and Willard Gorton resume their tour April 29. They were compelled to cancel March dates by an accident to G. Paul Smith, who fell on icy steps in Cassville, N. Y., causing concussion of the spine.

The roster of Hamilton's Players is as follows: Mark Edsforth, Parker Hughes, Bert Walters, Frank A. Harriman, Robert Holland, Walter Haven, Mary Atheling, Fannie Granger, Margery Wheeler, Mrs. T. C. Hamilton, T. C. Hamilton, manager.

Always have your hair cut and attended. Write John A. O'Connell, Boston, Pa.

WILLIAMS.—Jane M. Williams, in Louisville, Ky.

GAWAIN'S GOSSIP.

Holy Week Talk in London Town, With a Forecast of Promised Festivities.

[Special Correspondence of The Mirror.]

LONDON, April 18, 1896.
We are this week having a kind of hibernic lull before the storm. In other words, theatrical managers, evincing somewhat more wisdom than is their wont, have at this latter end of Lent carefully abstained from producing any new play of any importance. In this respect, however, we



ETTA WILLIAMS AS PORTIA.

shall set the theatrical ball rolling on Saturday next when, unless postponements intervene, the theatrical critic will either have to cut himself in half, or arrange for an understudy, so as to cover the production of George R. Sims and Arthur Shirley's new military drama, *The Star of India*, at the Princess', and of Dance and Carvell's musical play, *The Gay Parisienne*, at the Duke of York's.

The musical critic will also have to undergo the process of division, or doubling, for *The Gay Parisienne* is of sufficient harmonic importance to require his attendance at the Duke of York's, while he must of course take some account of the opening of Sir Augustus Harris' latest grand opera season which starts that evening at Drury Lane.

On and after Monday critical Johnnies must also perform cast an eye or two not only over all the holiday shows, but over several new productions to boot. The first of these will be a lurid waterside melodrama founded by Richard Dowling, the novelist, on his story entitled *Below Bridge*, to be produced at the little and long unfortunate Novelty Theatre hard by Lincoln's Inn Fields, where the lawyers come from.

On Wednesday we are to see at the Comedy Theatre the production of a new farcical comedy entitled *A Mother of Three*. This has been written by Miss Clo Graves, who is sister by marriage to William Greet, who runs the Lyric with Wilson Barrett and his *Sign of the Cross*, and also runs a large number of touring companies, including three with this very play.

Clotilda, to give her what Mr. Micawber would probably call her full "baptismal and sponsorial appellation," is, and indeed has for some time been, a most pronounced example of the New Woman. So much so that, when you see her sitting in her stall on first nights whereat Clo assists in her capacity as dramatic critic, you are sure to take her for a young man, and a very handsome young man, too. For, from the waist up, this dashing young journalist affects the open shirt front, white tie and swallow tail of the mere male critic.

Clo has also a habit of taking off her hat and putting it under her arm when she walks into your room, just as though she were a member of the Inferior sex. Indeed, until you get used to her, her dress and her somewhat young mannish kind of talk she is apt to give you a notion that you have been suddenly transplanted to what Lord Salisbury would call another "sphere of influence."

But with all her eccentricities, our Clotilda is a vastly clever girl, equally skilful at journalism, story writing, comedy building, and even tragedy concoction. A fine example of her powers in the last mentioned difficult line of business was her Nitocris, which poor Sophie Eyre produced a few years ago at Drury Lane.

On Thursday we must to the play again, this time to the Shaftesbury, in order to witness the first production of the newest "religious" drama, which, after being named *Credo* and various other things, now stands entitled *The Sin of St. Hulda*. This work is from the pen of G. Stuart Ogilvie, a county (but cultured) magistrate, who, a few years back, adapted Kingsley's "Hypatia" for Beerbohm Tree, and adapted it very cleverly.

Although Mr. Ogilvie announces that his newest play is out of his own head, yet from what I know of the script it will be found, methinks, that the worthy magistrate is still somewhat under the Kingsley influence for it seems to me that the play has received more than a mere impetus from the Reverend Charles's one dramatic work, *The Saint's Tragedy*.

The ostensible producers of the new religious drama are the Shaftesbury lessees, H. H. Morell and Lewis Waller. But, inasmuch as the said Ogilvie is "a man of tidy means" (as the song says), I should not be surprised to find him financially backing the said management, as he has ere now backed other managements.

Two nights later, Messieurs the Critics will have again to don swallow tail and shirt front in order to proceed to the Prince of Wales's, there to sample the new musical play which Jerome K. Jerome, Adrian Ross, and Dr. Osmond Carr have built up around the eccentric Arthur Roberts.

This piece, which will present Arthur as a London Johnny running—and ruining—a continental hotel has, after many councils of war with the agent on the spot, as Arthur would say, just been named *Biarritz*. This is an extraordinarily puerile name to give to a play for a "go-as-you-please" comedian, and, indeed, with his passion for titles, which give him the name part, I marvel that he accepted the name. However, there is plenty of time for him to change his mind and, with it, the meaningless title.

The only theatrical matters which have called

for any attention this week have been the Jewish plays at the Novelty, mentioned by me last week, plays which turned out to be mostly revivals; the fourth annual meeting of the Actors' Association, held this time at the Lyric, when Wilson Barrett as chairman gave an interesting account of his life and adventures, and the bringing of one of Charles J. Abud's several Trilby companies to the Elephant and Castle Theatre in the New Kent road.

Although many of us are about surfeited with Trilby and her tootsies, yet it has been necessary to witness this play at the "Elephant," by reason of the fact that our Sir Henry's son Lawrence (so christened after the second name of John L. Toole) has been specially engaged to play Svengali.

Young Laurence has played the difficult part admirably, allowing for the occasional exaggeration, inevitable in one so inexperienced. It is to the young actor's credit that he in no wise copies that splendid Svengali, Beerbohm Tree, but gives quite a new reading.

The Trilby of this company is Lizzie Ruggles, a portrait of which poetically named young lady was published in this article a few weeks ago. The Taffy—and the best Taffy yet seen in London—is Edmund Gurney, whose name is somewhat known on your side as author of an Irish drama entitled *Glendalough*.

Gurney, who is ever a good, strong actor, has a clever low comedy sister named Kate, who is this week appearing at the adjacent South London Music Hall in a sketch entitled *Spoff*, which has been written for her by Harry Monkhouse, who was lately in America with George Edwards' company. *Spoff*, in spite of—or perhaps because of—its strong family resemblance to certain old-time farces, is a very amusing trifle and is very merrily played by the Hibernian Katherine and her two assistants.

A sudden and unexpected revival at the Camberwell Metropole of Tom Robertson's one comedy that retains any signs of vigorous life, *Caste*, has attracted many playgoers—enthusiasts to that generally prosperous house this week, although not in such numbers as to warrant Manager Mulholland's expectation of a large amount of pieces of eight.

It has been interesting to watch once again the old piece which, with its now moribund companion plays by the same author, helped to revolutionize our drama or, at least, to help to make it more natural. This it certainly did in spite of all the sneers and sniffs concerning the "Tea Cup and Saucer School."

Like a good many reformers, Tom Robertson, in the few years permitted to him to be petted after a long life of dreadful hardship, rather overworked his fad, and his scores of imitators, such as *Albery* (a far cleverer man), G. W. Godfrey (not so clever), and others, worked the vein to extremes and killed it. Still there is no doubt that our stage owes much to our Madge Kendals' big brother, N. B.: Tom Robertson was the eldest and Madge the youngest of twenty children. There's a family for you!

The Metropole company has included several players who have made their mark in this piece on tour. Miss Violet Raye, a daughter of Agent Didcott, has been a pathetic *Ethel*; H. Nye Chart, Violet's husband and son of the lamented Mrs. Nye Chart, who so long ran the Brighton Theatre, was an admirable *Hawtree*; T. Sidney, scion of an old and humorous theatrical family, a good *Gerridge*; Nellie Mortyne made a highly promising London debut as *Polly* (Mrs. Bancroft's original part) and Richard Purden was an excellent if somewhat Hibernian *Eccles*.

The picture enclosed this week is an admirable likeness of Etta Williams, a new Shakespearean actress whom I have had frequent occasion to compliment. And she is quite as clever as she looks.

With regard to the aforesaid Arthur Roberts, not only is he rehearsing day and night (reserving himself just a slight interval for Hot Cross Bun consumption), but he is also deeply meditating the question of the Roentgen X rays with a view to exploiting the same in the new play mentioned.

That smart comedienne of the large Lloyd family—who is called Marie (perhaps because her name is Matilda)—has, however, anticipated Arthur. In her newest song, "Always on the Job With My Camera," Marie relates how she, by means of the new photography, took the brain of a haw-haw Johnny in the stalls at the Alhambra, or some such ballet house. The "picture," however, proved too awful for words, whereupon, says the photographs, "I put it in the drawer among my knick knacks" which phrase forms Marie Matilda's refrain.

Speaking of ballets, the big representative houses of this expensive class of work, namely the Empire and the Alhambra, are both underlined for new and large productions. At the first, George Edwards and company (limited) are preparing a grand dramatic ballet on the subject of Monte Cristo. The music of this is by Leopold Wenzel and the scenario has been prepared by "Richard Henry," writer of the burlesque, *Monte Cristo, Jr.*, for the said Edwards, who afterwards sent it to America with poor Fred Leslie and Nellie Farrer. The Alhambra's new gorgeous ballet will be composed by Arthur Sullivan, whose charge for the score is about \$10,000.

Our Irving's dearest friend—which his name is John Lawrence Toole—is touring around the suburbs with Walker London, by J. M. Byrne, and Thoroughbred, by Ralph R. Lumley, son of an important legal firm, and son-in-law to Mrs. John Wood. Now and again Toole throws in Paul Pry, by old John Poole, whose reputation as a writer of humorous stories was eclipsed by the then young Charles Dickens with his "Sketches by Boz" and "Pickwick Papers." Toole, after having recently shed the light of his countenance (which is ever cheery albeit he is a great sufferer) at Stratford-atte-Bowe (whose French Chaucer couldn't stand) and at Camberwell (where, according to the old farce, you shouldn't send your wife to), has booked himself at the Standard, Shoreditch, for Easter week. There Johnny is sure of a warm welcome for he has been there many a time and oft.

When I first struck Toole at the Standard it was rather over a quarter of a century back, and he was then supported by (among others) the aforesaid Henry Irving, now the deservedly honored head of his profession. In those days Irving would appear in three or four pieces a night, playing, say, Bill Sykes to Toole's Dodger, a low comedy or character part in a farce, perhaps a little pathetic role such as Brown to Toole's Simmonds in *The Spitalfields Weaver*, and, sometimes, Irving would throw in an arduous recitation, such as "The Dream of Eugene Aram." Ah! few people, except those of us who remember him nearly thirty years ago, know how hard Irving worked to gain his position. He didn't step into the Drama from "Society" and become a dilettante stage-walker.

Although, as I started out by saying, there has been no important theatrical novelty to chronicle this week, yet we have mercifully been permitted some little excitement. In the first place, there have been ructions between "Madame Sarah Grand" (the "New Woman"-ish novelist) and the intending runners of a new play which was

to have been produced at the Court in Sloane Square, Chelsea, yesterday afternoon. Sarah objected to this play—with which she has no connection—being named after her story, *The Heavenly Twins*. Therefore the piece stands postponed until another name can be found.

The other dose of mild excitement has arisen by reason of the fact that our new licensor of plays, Mr. Redford, has just put his veto on no fewer than three projected stage works. These are as follows: (1) *The New Virtue*, an adaptation of a wretchedly unhealthy story of the same name, by M. S. Oscar Beringer, who adapted that pure story Little Lord Fauntleroy. (2) *Miss Galatea of Oregon*, which Eweretta Lawrence has long threatened to produce, and (3) a proposed burlesque of *The Sign of the Cross*, of all things in the world.

It is the fashion in certain "high art" and its scene circles to denounce every Licensor of Plays as an unmitigated ass, a B. T. Boor, and all that sort of thing. But every sane playgoer will endorse his action this time, especially regarding No. 1 and No. 3. A "lady" who would write such a book as "The New Virtue," would write anything, and a "gentleman" who would burlesque a play so bound up with intense religious feeling as *The Sign of the Cross*, he—well—Sappers are not in it with him for the disregarding of sacredness.

I am sorry to have to tell you of these shocking things, but Duty is inexorable. Meanwhile enclosed please find several blushes from

GAWAIN.

P. S.—I regret to hear, just as the above is ready for mailing, that Charles Wyndham is lying very seriously ill at Brighton, and that the projected grand celebration of his twentieth year of management at the Criterion has had to be postponed.

NEW PLAYS ON THE PARISIAN STAGE.

PARIS, April 18.

Novelties are few in these days, and the opening of the Théâtre Blanc, instituted by Madame Samary of the Vaudeville, for the entertainment of those younger minds that find the current drama incomprehensible as well as reprehensible, has been an innovation, welcome for its newness if nothing else. The "Theatre of Young Girls," as it is facetiously designated, has one matinee each week, and that on Sunday. The first programme was fairly successful, seeming to assure a modest success if the venture be carefully nursed. Madame Samary proposes to carry her philanthropy to the extent of making opportunities for young actresses to appear in high-class surroundings. Andre Mery, daughter of Madame Mery, made a successful debut at the initial entertainment.

At the Bodinière a clever one-act play by Henri Cartier, author of many pretty comedies done at the clubs and *genre* theatres, has been favorably received. It is a little sketch of circus life entitled *Mazeppa*, and the moving figures a clown, a guileless "chappy," a dainty flower girl, a tancy dancer, a baron as manager, a groom with the paper hoops, and a pack of hounds. Mmes. Kedven and Colbert, and MM. Bepas, Barnold, La Brayère and Mondolo: acted the quint morcean with rare skill.

A revival of Georges de Porto Riche's morbid play, *Amoureuse*, holds the stage of the Vaudeville, Madame Rejane appearing again as Germaine Feraud. Dumény, Calmettes, Sorel and Drunzer are the principal support. The gloomy story, which passes for a comedy, seemed to make less of an impression than of yore owing, no doubt, to the surfeit of similarly oppressive works lately foisted upon us. Rejane charmingly acted the caressing wife whose over-demonstrative love wearies her husband until, at length, he becomes desperate, and begs a former lover of hers to take her. She, in spite, accepts her old suitor. Remorse soon overtakes her, however, and she is about to end her wretched life, when the husband returns. She confesses her transgression but he closes her mouth with a magnanimous "Pshaw! what does it matter?"

From this revolting fable one would be cheered to turn to something cleaner and brighter, but the new bisson vaudeville at the Gymnase called *Disparu*, though lighter and more wholesome, hardly affords a sufficient relief, inasmuch as it contains the inevitable bed and night gown, now apparently indispensable on the French stage. The farce has one novel idea. A Parisian bache or loves two charming women, both married, but they scorn him. In the presence of each, he draws up a will leaving all to her, dramatically, signs it, but even then they are unimpressed. Disgruntled, he throws the will into his desk, closes his house, and leaves the city. Five months pass and he is supposed dead, not having been heard from. The authorities take possession of his house, and the wills are disclosed. The husbands of the women favored by the testaments quarrel as to which document is authentic, and each considers that the other, if he possessed a shadow of respect, should refuse to accept a legacy in such peculiar circumstances. Of course, the supposed deceased returns, the inevitable bedroom episode is introduced, and the thing ends. Here, undoubtedly, was the opportunity for a successful farcical complication, but the theme is worked out in a half hearted way. The lines are seldom clever, and the actors, thoroughly capable persons, were unable to spread the merriment occasioned by the several good scenes over the whole evening. Alexandre Bisson can hardly have been proud of *Disparu*.

A most repulsive effort was *Inceste d'Ames*, by Laurenty and Hauser, produced the other day at the Théâtre Libre. There seems no possibility of success for the gruesome piece, and the marvel is only that two clever men should have troubled themselves to write it. The story is hopelessly morbid. An intellectual love is felt for a sister by her brother who, however, marries a girl and brings her home. But he still devotes most of his time to his sister, whose superior mentality fascinates him. The wife discovers the pair in each other's arms one day, and though they plead some nonsense about an intellectual union, the wife poisons her rival, and that ends it. Such a work can never look for the esteem of pleasure seekers, and those who own an interest in platonism on the stage are gratifyingly few.

Apropos of Madame Samary's Théâtre Blanc, aforesaid, the irrepressible Chat Noir, mindful of this good work, has celebrated to day (Good Friday) by becoming, for this date only, the "Chat Noir Blanc." A properly expurgated performance of the usual programme is announced for the benefit of any young women who may wish to attend. This gentle sarcasm is regarded as a parallel to the big gongs which cyclists placed upon their wheels when the bicycle bell was first advocated.

A. M. M.

NOTES FROM ABROAD.

Miss Wych Hazel has been elected a member of the English Actors' Association.

Sarah Bernhardt has bought an ancient dismantled fort on Belle Isle, off the Breton coast, of which she will make a habitable Summer home.

A new invention by Eric Stuart Bruce, recently

exhibited at Kensington, and called the aerial graphoscope, promises to revolutionize gauze effects on the stage. The apparatus is a lantern, an electric motor, and a narrow lath upon which images are cast. The lath is painted gray in the middle, and white otherwise. Images thrown upon this lath may be seen not only in darkness, but in the full light of artificial illumination.

Trilby has been presented at Johannesburg by W. J. Holloway's English company, with Amy Coleridge in the title part.

George Edwards' production of the new Japanese opera by Owen Hall and Sidney Jones at Daly's London Theatre has Marie Tempest, Maud Hobson, Juliette Nesville, Letty Lind, Hetty Hamer, Harry Monkhouse and Hayden Coffin in the cast.

A matinee performance of Charles Coghlan's play, *Madame*, was given in London, March 20, for copyright purposes.

E. J. Lonnen has been engaged for a part in *The New Barnard* at the London Avenue Theatre.

Fergus Hume has written a farce comedy entitled *Teddy*. It is touring England with Arthur Rodney, Alex. Crichton, Arthur Ricketts, Madge Johnston and Mary Smith in the leading parts.

The Cervantes Theatres, Buenos Ayres, was destroyed by fire March 27.

The Actors' Orphanage Fund bazaar in London promises great things for its good cause.

Arthur Boucherier will reopen the London Royalty Theatre, April 16, with the 250th performance of *The Chilli Widow*. On the same occasion Violet Vanbrugh will appear in a new curtain raiser by Alicia Ramsey and R. de Cordova, entitled *Monsieur de Paris*, for which Albert Fox has prepared the incidental music.

Joseph Hatton's new drama, *The Roll of the Drum*, has scored an immense success at St. Helens, where it is being tried prior to a London run.

Miss V. St. Laurence commenced her stock season at the London Novelty Theatre, Easter Monday, presenting a new drama by Richard Dowling, based upon his novel, *Below Bridge*.

London authorities have resolved to ask theatre managers to open their doors an hour earlier than at present in order to do away with the immense crowds which gather in the Strand just before theatre time.

G. Stuart Ogilvie's new religious drama, *The Sin of St. Hulda*, was produced at the London Shaftesbury Theatre last week. The period of the play is 1522, and its scene a city in Saxony.

Massetet is spoken of as the probable new director of the Paris Conservatoire.

Ch. Grandmougin's mystery play, *L'Enfant Jésus*, music by Francis Thomé, was presented at the Paris Ambigu, Good Friday. The scenes showing the adoration of the Magi, a panorama of Jericho and the Flight into Egypt are said to have been remarkable.

Clo Graves' new farce, *A Mother of Three*, was produced at the London Comedy Theatre last Wednesday evening with extraordinary success. The story is a reversal of that in *Charley's Aunt*, and will no doubt duplicate the success of the lady from Brazil. The cast includes Felix Morris, Cyril Maude, Cosmo Stuart, Ernest Gresham, Fanny Brough, Rose Leclercq, Esme Beringer, Lily Johnson, and Aubrey Ford.

The annual Guards' Burlesque was done in London, March 27, with marked success. This year's effort is *The Nick of Time*, by Colonel Sir H. Colville.

A report of the Paris Comédie Française shows that thirty nine performances were given during February, with total receipts of 230,401 francs, an average of 5,902 francs each performance. Metilac's *Grosse Fortune* drew the largest houses, the receipts on these occasions exceeding 8,000 francs.

The farce, *Die Tolle Nacht*, has reached its two hundredth consecutive performance in Berlin.

Nina Pack has scored an unquestionable triumph at the Paris Opéra Comique in Mme. Calvo's role in *La Navarraise*.

Manon Roland, a new drama by Bergerat and Sainte-Croix, will soon appear at the Paris Théâtre Français. Mlle. Marss will shortly return to the Français in a little play by Failleron.

Charles Arnold and his English company have been doing a big business at Pretoria. An excellent season is reported in the Transvaal.

Mme. Veltrino is lecturing in London on "Singing and Cycling Made Easy."

My Lord Tom Noddy, by George Dance and Osmond Carr, is the latest English farce comedy. Little Tich, Pictor Roxborough, H. C. Barry, Mabel Love, Nina Martino, Maude Vernon, and Annie Esmond are leading its trial in the provinces.

George R. Sims, it is said, will write a Christmas pantomime for the London Princess' Theatre.

A feature of the season at Cannes was a charity benefit given under distinguished patronage last month. Mlle. Heermann and John Bromley sang, Kathleen Moon introduced a skirt dance and Petticoat Pertidy and Withered Leaves were played.

This epitaph has been written in Australia for poor Amy Roselle and Arthur Dacre.

To the memory of Amy Roselle,
Actress, by ill-fate denied
The fame and fortune meeter art may reap.
And her husband, Arthur Dacre,
Each loved the other well,
In the same dark hour they died,
Side by side they sleep
Here, in God's Acre.

Henri Lavedan has written to the Paris *Figaro* concerning the announcement that Paul Alexis has completed a play entitled *Ch. rubin* for the Comédie Française. He states that for three years he has been at work upon a play with the same name, and he wishes to retain priority of title.

Andre Messager's new work, *Le Chevalier d'Armentail*, is in rehearsal at the Opéra Comique, Paris.

Suzanne Elven has been engaged for the principal part in *La Falote* at the Paris Folies-Dramatiques.

A new lyric drama, words by the poet Ghens, music by Camille Erlanger, will be produced next season at the Paris Opéra-Comique.

The grand opera season at Drury Lane began Easter Eve. Many familiar works will be given, besides a new English version of Bruneau's *L'Aptaque du Moulin*. The company includes Madame Duma, Madame Amadi, Amy Sherwin, Fanny Moody, Susan Strong, Fannie Joran, Messrs. Hedmond, Brozel, Bispham, Manners, Green and Coleman.

John A. Cavanagh, an eccentric dancing comedian, well known in the United States, has made a pronounced hit in Australia.

Abel Hermant's newest play, *La Meute*, has

[CONTINUED ON PAGE 22.]

VAUDEVILLE STAGE

COMEDienne AND MUSIC.



KATIE ROONEY.

When Pat Rooney died he left a legacy, for which the patrons of the vaudeville stage ought to be duly thankful, in the shape of his clever daughter Katie, who has been delighting the patrons of Tony Pastor's during the past week with her clever work. Miss Rooney headed the bill and received a hearty welcome at each performance, and a vociferous encore for each of her clever songs.

Miss Rooney has been before the public since she was a mere child. Her father took her with him on his tours, and she used to give an imitation of him, which invariably brought down the house. She is still doing this imitation, and the public is evidently as fond of it as ever, as it is always received with the greatest favor.

During her engagement at Tony Pastor's last week Miss Rooney introduced three new songs especially written for her by John Harding. "Jess in Her Calico Dress" is a pretty, catchy song, and "Mary Rode the Bike," and "I Went to the Fair" are two rollicking comic ditties which put an audience into the best of humor. Miss Rooney sings them with dash and vim, and always puts plenty of "ginger" into her work. She does the imitation of Pat Rooney as carefully as of yore, with the funny walk and all the moves and steps which made Pat famous.

She will be seen again at Pastor's later in the season.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The Earl Sisters, who have just arrived from Europe, and who are said to have made a sensation in London and Paris with their contortion feats and high kicking, head the list. The other performers are Bernard Dyllin, descriptive baritone; Lester and Williams, parody singers; Rice and Elmer, comic harp performers; Cora Rount, comedienne; Evelyn Britton, female baritone; Shavne and Worden, comedy entertainers; Lillian Green, soubrette; Kittie Karsale and Violet St. Clair in a new act; Charles V. Seamon as "the Town Constable"; Joe Lewis, equilibrist; Bertha Wagner and Bruno Armin, singers; Hall and O'Flynn in "McMarrus Trip to Vassar"; the Carbons, acrobatic and dancing team; Ben R. Harney, piano expert and negro melody singer. A Morning with Justice Schwab is the afterpiece.

Proctor's.

The attractions are: James F. Hoey; George Lockhart's comedy elephants; Rowe and Kentz, grotesque acrobats; Drummond Staley and Belle Birbeck, as the musical blacksmiths; John Till and his Marionettes; Elsie Adair, serpent dancer; Barry and Bannion, Irish comedians; Leona Lewis, Jennie Eddy and Myrtle Tressler, soubrettes; Sisters Beaumont, song and dance artists; Annie Steckley and Little Carrie, musical acts; Long and Little, eccentric musicians; The Parkins and their giant heads; T. Cecil Lane, bicyclist, skater, and juggler; Alonzo Hatch, songs and views; Charles Wieland, clown juggler, and Sig. Zeoga's dissolving views.

Keith's Union Square.

Paul Martinetti and his pantomime troupe are the star feature of the bill this week. The other entertainers are Press Eldridge, comedian; Ryan and Richfield, comedy sketch artists; Rosalie Pepita, singer and dancer in various languages, who makes her American debut the Twin Sisters Abbott, singers; the Valdares, expert bicyclists; Dare Brothers, acrobats; Monroe and Melrose, comedians; John and Nellie Healey, sketch artists; the Sisters De Van in a ladder act; the Sisters Gehrue, singers and dancers; Ed Rogers, Irish comedian; Cado, on the aerial hoop, and Harry Leighton, male alto.

Proctor's Pleasure Palace.

Selma, the prima donna, and Sandow, the primo Herules, continue the chief features of a very attractive bill, which includes Weber and Fields in their Schuetzenfest sketch; the Pantzer Brothers, head balancers; Lottie Gilson, comedienne; John W. Ransome, the Ruler of New York; Watson and Hutchings, Dutch comedians; the Ammons-Claris Trio, singers and musicians; Vivie N. Briga, Eva Tanguay, Maud Raymond, Gertrude Mansfield, and the Sisters Arnold, comedienettes, serio-comics, soubrettes, etc.; the Austin Sisters in statue posing; Lydia Dreams, cartoonist and ventriloquist; Bimbo and Tehi, necromancers; Bartelmas, equilibrist, and Little Carrie, musician.

Hammerstein's Olympia.

Vaudeville and ballet will reign supreme in this magnificent establishment from now on. The two splendid auditoriums will be devoted to this form of entertainment. The success of Marguerite has compelled Mr. Hammerstein to find a place for the people who had been engaged to appear in the music hall, so he determined to put them into his theatre. The principal attraction in the music hall is Marguerite, which goes merrily on its way with its circus ballet, poster dance and other features. The other numbers are furnished by Virginia Aragon, wire walker, the Sisters Caselli, song and dance artists, and the Fredericks troupe of demon

acrobats. In the theatre the eight Tiller Sisters, dancers, make their American debut. They have come direct from the Drury Lane in London. Papina dances her myriad dances. Dixon Brothers do a musical act. Pablo Lima does contortion work on the flying rings. Dolan and Lenhaar do a travesty and the Gotham City Quartette sing.

Koster and Bial's.

Two important foreign novelties are in the bill this week. They are Paulinetti and Pico, acrobats and comic gymnasts and the Ducreaux-Geralducs, French duettists. Neither of these attractions has been seen in America before. Chevalier continues the great feature of the programme. Others on the list are the Brothers Horn in their sketch, London Life; Florrie West, comedienne; Herr Graus and his trick balloon and donkey; Harriett Vernon, singer; Ida Fuller, dancer; the Three Delevenes, acrobats; Cora Caselli, dancer; and William Orschansky, with his trained rats and cats.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Katie Rooney made her New York reappearance last week and received a royal welcome from her admirers. She sang her songs with the dash and vim which have made her a favorite. Her imitation of Pat Rooney with the funny walk and the neat dancing brought down the house. James B. and Fannie Donovan were also prime favorites. Their sketch is very neat and amusing, and occasionally Mr. Donovan springs a new joke which tickles the fancy of his hearers completely. His gag last week about "fooling the room" brought the most spontaneous burst of laughter the writer has heard in a vaudeville house in six months. Barney and Marguerite Ferguson performed a very amusing and up-to-date sketch. Charles B. Lawlor introduced his new song, "My Dad's Kit of Tools." It has a very catchy melody, which will no doubt be heard at many of the picnics and excursions this summer. Mr. Lawlor also sang, "Jennie Slattery" and "Take a Seat, Old Lady," in which he was ably assisted by a wooden chair.

A. H. Roberts, formerly of Basco and Roberts and May Smilax were seen in a new sketch called "Alkali Lake." Mr. Roberts introduced some of his funny falls, and played the piano while his partner sang. Miss May introduced a tough girl sketch which was quite good. Faddy Murphy and Blanche Andrews worked very hard and made several successful bids for the applause of the gallery. Shetter and Blakely did a negro wench turn which was quite amusing. Their acting and accents were very natural. Lillian Green sang "You Know the Kind of Thing I Mean," the "Baby" song from The Lady Slaves, and one or two others. Mr. and Mrs. Marsh gave their very quaint picture of Welsh life, in which they sang several songs, all of which were enjoyed. Tommy Harrison, the boy vocalist, sang his songs in a pleasing way. He will probably be heard of as a tenor some day. Thomas E. Glynn brought sweet music from his harp. C. W. Littlefield imitated all the animals of the barnyard, and showed how a contralto sings a pathetic song. The Big Four knocked each other about in a very amusing way. Bessie Searle, Val Vino, and Barry and Ella Gray were also in the bill.

KEITH'S UNION SQUARE.—Catherine Lewis made her first appearance in vaudeville last week, assisted by Charles Stewart. Miss Lewis met with fair success. If she had a better farce than the one in which she chose to make her debut she would be seen to much greater advantage as she has decided talent as a comedienne.

Adelle Purvis Onti made a pronounced hit in her slack wire and revolving globe acts. Miss Onti makes a very pretty picture as she moves about the stage. The American Trio did a very entertaining sketch, in which singing is the principal feature. When Miss Larkelle made the change from the child to the young woman she appeared in a black dress which showed her neck and shoulders in a way which would have turned any belle of the Four Hundred green with envy. Miss Larkelle does not believe in bangs or trizzes. There is not one woman in ten thousand who could afford to brush her hair back in the severely plain fashion adopted by Miss Larkelle, but, in spite of the absence of crimps, she looked very pretty. The trio was encored several times for their rendition of "Oh, Mr. Austin."

The Crawford Brothers did a tramp sketch in which some good jokes were used. The brothers have evidently had considerable experience as end man and interlocutor of a minstrel show. The funny member of the duo had a decided minstrel accent in spite of his tramp make up. McAvoy and May presented a sketch called Senator McPhee, which has been done here by Ryan and Richfield. During the farce they introduced some very amusing tricks. They were assisted by two young men whose names did not appear on the programme.

Smith and Campbell talked back at each other for sixteen minutes and wound up with their "Ooty" business, which never fails to bring laughs. Wood and Sheppard played on several instruments. Their finish, which was done with a special scene representing a cell, was quite effective. Myer Cohn won applause and encores with his songs, which were illustrated by stereopticon views of great beauty.

Acrobatic acts of various kinds were done by the Donatos, the one legged clowns, Merritt and Sheldon, aerial burlesquers, and the Sexton Brothers. Lina May (reus sang some high-class songs, including Millard's "Waiting," in a very artistic way. Lavender and Thomson's "limber nonsense" was very enjoyable. Colby and Way and the Three Helstons were also pleasing features of the long programme.

PROCTOR'S.—Weber and Fields began their special engagement with Mr. Proctor last week, appearing in their laughable sketch, The Bowling Alley. Their work was as amusing as ever, and the bowling experts in the audience laughed at the funny breaks of the German Senators. They wound up with the odd incident, which is without an equal as a laugh producer.

Vivie Nobriga made a pronounced hit in a couple of red hot con songs. She has a splendid idea of how to "work it up" in true darky fashion, and sang with a vim and heartiness that was very refreshing. Her song, "I'm At Jones' Wood," was also very well done. Watson and Hutchings introduced the act in which they appear as a Dutch professor and an heiress. They were ably assisted by a clever tramp actor, who made a hit all by himself, but received no credit on the programme. Elsie Adair looked charming and danced as gracefully as ever. The Ammons-Claris Trio sang, danced and played a variety of musical instruments. John C. Leach, disguised as a Chinaman, cracked Chinese jokes on American politics and gave several imitations.

George Lockhart's elephants went through their paces as usual. The Kodaks and Lang and Sharp furnished amusing comedy sketches. Long and Little, the Parkins and Bimbo and

Tehi were amusing and entertaining. Clara Schlee and the Arnold Sisters sang up-to-date songs. The Haggessens presented a sketch introducing Mr. Haggessen as the human cork, screw and Mrs. Haggessen as a juggling waitress. Little Carrie played on several instruments and sang, and Bartelmas did some very good contortion tricks.

KOSTER AND BIAL'S.—Florrie West made her American reappearance last week and scored a decided success. Her first song was not of such account, but the others made pronounced hits. Her second song was new and described the woes of a little girl who had lost her little Thomas kitten. The little runaway was found by the drummer, who demanded the reward of ten cents she had spoken of in the first verse. A great deal of amusing business was introduced before the kitten was handed over and Miss West finished the song amid great applause. She also sang "John James O'Reilly" and "Ooley-ooley out," both of which have been heard here already.

The Brothers Horn made their American debut and a tremendous hit at the same time. Their sketch is called London Life and introduces some London street gamins, who get up an impromptu boxing match. The whole scene was worked up with an amount of vim and go which was delightful, and the hard working comedians were obliged to respond to an encore and then make several bows to the delighted audience. Herr Graus introduced his trick balloon and donkey. The balloon is very tall and the donkey is very well behaved.

Chevalier made his appearance, looking rather weak from his severe attack of the grip. He sang as well as ever, and introduced for the first time his "Coster's Serenade," which is not likely to become as popular in this country as some of his other songs. Ida Fuller's dances, with their wonderful light effects, were applauded as usual. Cora Caselli was as flexible as a piece of whalebone in her "legomania" dances. William Orschansky exhibited his trained rats and cats. The three Delevenes repeated their clever acrobatic act. Harriett Vernon sang her old favorite "Ting-a-Ling" and several other selections, including a medley which introduced everything from "The Rackety Boys" to Il Trovatore. Paul Martinetti closed the show with his immensely funny pantomime, A Terrible Night.

PROCTOR'S PLEASURE PALACE.—The soubrette competition was carried on last week without any bloodshed, hair pulling or hysterics. Of course, as predicted in last week's MIRROR, some of the fair damsels sang some of the songs with which the other fair maids had been making hits, but if there were any heartburnings they were carefully hidden behind a happy smile and a plentiful supply of rouge and powder. Lottie Gilson easily led her five competitors in the race for public favor. She had a supply of new short dresses and new long songs which, with her magnetic personality, made her the favorite. She sang a serious song called "My Mother Was a Lady" in which the woes of a hotel waitress, who is insulted by two fresh drummers, are described. It is an effective song, and met with instant favor at every performance. The last few lines of the second verse ought to be changed, however. The idea of a drummer making an offer of marriage to a girl whom he has insulted two minutes before is perfectly absurd. Miss Gilson's other songs were "You Know the Kind of Thing I Mean," "Denny Murphy's Daughter Nell," and occasionally "Little Willie."

Maud Raymond and Georgie Parker ran neck and neck for second place. Miss Raymond introduced several jokes between the verses of her songs. Her best song was about a jay who had a pimple on his nose, which told the same story as the bunch of whiskers song of happy memory. Miss Parker's "Jockey's Whistle" ditty invariably brought down the house. The remaining honors were divided between Gertrude Mansfield, Jennie Eddy and Florence Devere.

John W. Ransome discussed state and national politics in a manner which pleased the men and interested the women. His Croker make up has not as yet outgrown its usefulness. Selma continued to please the admirers of high class music with her selections. Sandow posed and lifted things in his powerful fashion. Gyori Jutiska sang in her subcellar contralto. Drummond Staley and Belle Birbeck gave their well known blacksmith shop and drawing room musical act. Barry and Bannion showed the lights and shadows of life in a tenement house where people of the Celtic race reside. The other performers were the Auber Sisters, duettists; Kissell and Sultana, musket drillers; May Bell, musician; John C. Leach, Chinese impersonator, and Mlle. Amy on the flying rings.

HAMMERSTEIN'S OLYMPIA.—Marguerite drew the usual crowded houses last week. The circus ballet, the poster can and the grand march evoked the usual storms of a applause. The dainty Countess Kiehlmannegg and the voluptuous Fatima were warmly applauded for their energetic work in the solo line. The vaudeville bill was the same as the week before. Virginia Aragon danced and smiled in midair. Horace White showed his talents as a ventriloquist. Amman made a tremendous hit with his impersonations. On Monday evening he introduced an impersonation of ex-President Harrison as a bridegroom, with the tallest chorus girl in the place dressed as a bride. The house waxed very enthusiastic over this and Amman was recalled several times. The Sisters Caselli sang and danced, and the Fredericks Troupe performed their startling tricks as the demon athletes.

PROCTOR GETS THE KINOGRAPH.

F. F. Proctor sent a special agent to London a short time ago to negotiate for the kintograph, which is now the sensation of the hour in London. The agent called last week that he had secured the attraction and it will be presented shortly at the Pleasure Palace. The kintograph is a sort of enlarged kintoscope, and is an application of an old scientific principle shown in German mechanical toys.

The photographs, taken at the rate of 1,000 a minute, are thrown upon a screen and follow each other so rapidly that they seem endowed with life. For instance, the arrival of a railway train is shown, with the bustle and confusion accompanying it. The bathing hour at a summer resort, a running race, the dinner hour in a factory, a blacksmith at work, the feeding of a child, a ballet dance, and other interesting scenes are pictured by this wonderful machine.

All London is talking about it, and the attendance at the Alhambra is so large that matinees are given every day. When the kintograph is exhibited at the Pleasure Palace several illustrations of familiar New York scenes will probably be shown.

MEDALS FOR THE PANIZERS.

The Pantzer Brothers, whose head balancing feats created a sensation in California, are proudly exhibiting gold medals valued at \$500 which were presented to them by the leading athletic club of San Francisco. They are in the bill at the Pleasure Palace this week.

A GREAT FAVORITE.



FLORRIE WEST.

Florrie West, fresh from her London triumphs, is once more delighting her American admirers with her catchy songs, sung as only she knows how to sing them. She is at Koster and Bial's where she shares the applause with Harriett Vernon, the Brothers Horn, and the gray and only Chevalier.

Miss West made her debut in vaudeville in England. She first trod the boards in the town of Grimsby, playing Willie Carlisle in East Lynne. Shortly afterward she joined her sister, and they worked as a team for some time. Her sister's marriage broke up the combination and she joined her father and mother, and traveled all over England with them.

Her first appearance in London was at the Surrey in a pantomime. Her success was pronounced, and the step to the music hall was an easy one. While she was at the Tivoli, George Lederer saw her performance and secured her for his I and I company, in which John T. Kelly and Gus Williams were the stars. She remained with this company two seasons, after which she appeared with Kelly in McFee of Dublin. Engagements with Prince Pro Tem, The Black Crook, and the Dazzler followed, in all of which she won the favor of the public.

Miss West went back to London a couple of years ago and made another hit in the music halls. The syndicate which controls several of the halls signed a three years' contract with her, which will begin when her present obligations are fulfilled.

Next season she will be featured in Harry Williams' production of A Bowery Girl, which is one of the big successes of the present season. A Mirror man had a pleasing chat with Miss West the other evening. During their conversation she showed him a wonderful mechanical dog which she uses in her new song, "Who Stole Me Puggy Wag?" which she intends to put on next week. This make believe pup would deceive any one at a short distance and his ferocious expression would scare the average small boy into fits. Another new song Miss West will introduce is "I Asked Johnny Jones and I Know Now," which Marie Lloyd is singing with great success in London. Some of Miss West's other successes are "Arrah Go On," which she introduced in this country on her last visit, "I Can't Find My Little Pussy Cat," "Salute My Bicycle," "Lovers," "Ooley Ooley," a "kid" song, and her greatest hit, "John James O'Reilly," which she has to sing at every performance.

After her engagement at Koster and Bial's, Miss West will spend four weeks on the Keith circuit. She will then go direct to London, playing the principal halls until it is time for her to return to New York to begin her tour in A Bowery Girl.

THE BROOKLYN HOUSES.

HAYE AND BERMAN'S.—Lingard's Serenaders are here this week. They include Helene Mora, Minnie Schult, Maxwell and Simpson, V. P. Wormwood's trained animals, Morton and Revelle Murphy and McCoy, Brown and Dittly, the Newsboys' Quartet, Harris and Walters, Charles G. Seymour, Marie Lestroq and the Comedy Four.

GAVERTY.—Tony Pastor and his company have moved over to the west side of town. His roster includes Matthews and Bulger, Caron and Herbert, Kitty Mitchell, Pearl Andrews, O'Brien and Havel, Daisy Mayer, Edwin Latell, Fields and Woolley, Kenno and Welch, Grace Sherwood and the three Buffons.

STARK.—The Rente Santley Burlesque company is here this week. The company includes Lottie Elliott, Belle Black, Maude D'Arcy, Leslie and Tenley, Francis Bryant, Fisher and Crowell and Van Leer and Barton.

BROOKLYN MUSIC HALL.—This week's list includes The Four Lassards, Elvira and her trained cats, the Mozart Quartette Ward and Lynch, Anna Diver, Freda Janina, Marie Fomero and Lew Smith.

WHY PAPIITA DID NOT APPEAR.

Papinta, who was engaged to appear at Proctor's Pleasure Palace last week, did not perform there. In regard to her non appearance E. D. Price said: "Papinta was engaged to appear here for two weeks at \$125 per week, which was the amount she received during her six weeks' engagement at the Twenty-third street house. A day or two before her engagement began, her manager called and wanted to know why she was not being made the star feature of the bill. I explained to him as gently as possible that we had Sandow, Selma, Gilson, Ransome and a few other people on the list, but he said unless Papinta was made the star feature she would not play, and she didn't."

"I think," added Mr. Price, "that managers should come to an understanding about matters of this kind. Performers should be held to stricter account in the matter of keeping their engagements, and no flimsy excuse should be taken for the cancellation of a date. Papinta's non appearance did not affect our business in the least, but the principle involved in her refusal to appear is an important one."

IMPROVEMENTS AT THE PALACE.

The Garden of Palms, Oriental Divan and Roof Garden, adjuncts of Proctor's Pleasure Palace, will be finished and opened about June 1.

The palm garden and Oriental room will be decorated by W. C. Hunting, who has decorated the Waldorf and other hotels. \$50,000 will be expended for the purpose of beautifying the two gardens and the divan. Several palm trees, fifty feet in height, have been bought in Germany and are now upon their way. The garden will be covered with a sliding glass roof which can be opened in pleasant weather. A grand mirror-lined passage, brilliantly illuminated, will connect the German cafe with the Oriental divan.

The double stage between the large auditorium and the Garden of Palms will be used for the first time. The effect will be that of an immense Summer garden, with two distinct audiences facing each other. It is the only arrangement of its kind. A sound proof curtain can be lowered between the two auditoriums when the double stage is not being used for some big acrobatic or trained animal act which shows well from both sides. The continuous policy will be kept in force, and vaudeville and refreshments will be served on the roof and in the theatre.

THE AL. G. FIELD BIG WHITE MINSTRELS.

The Al. G. Field Big White Minstrels closed a long and prosperous season on Saturday, April 11. This completes the tenth season of this organization. Next season a new departure will be made. The company will play week stands almost exclusively. It will be larger than ever before, numbering not less than sixty people. There will be three bands in the parade. In addition to the minstrel performance the burlesque Utopia, or, The Twentieth Century Circus will be a feature. This burlesque, although introduced in a very crude form, met with such a flattering reception that it has encouraged Manager Field to elaborate and improve it. Eight head of horses and ponies will be introduced in the production. A troupe of Arabs, the Korrols, Brothers Mohrine, and other well-known acrobats will appear in Utopia. Fred H. Leslie's dog circus will form an interesting portion of the entertainment. Will Walling has been engaged as vocal director and will have a choir of twenty singers. Eddie Fox, the modern minstrel Paganini, will be musical director, introducing his imitations and solos. He will have an excellent orchestra of sixteen people. Three cars will be used to transport this organization. Milton Hall, who has been the efficient press agent of the company, was presented with a purse, contributed by the company, as a slight token of their appreciation of his services as mail agent. Mr. Hal takes a short trip to Colorado Springs, where he has an interest in a mine. He will return to Columbus in about four weeks to complete the arranging of the music for the Al. G. Field Minstrel and Darkest America for next season.

IDA FULLER'S TOUR.

Ida Fuller, sister of La Loie, will be the star of a big vaudeville company which will make a tour of the country next season. Steve T. King, who has been associated with De Wolf Hopper for many years, will be the manager, and Frank Fuller will help to see that everything is running smoothly.

Ida Fuller has traveled extensively, and has appeared in all the great cities of Europe and America. She is now at Koster and Bial's in New York, where she is performing the dance creations of La Loie Fuller, with the latter's permission, nightly to delighted audiences. Mr. King is making extensive preparations for the tour, and is engaging some first class talent for the supporting company.

HARRY SANDERSON'S BENEFIT.

The annual benefit tendered to Harry Sanderson took place at Tony Pastor's Theatre on Sunday evening last, April 12. The occasion was a gala one, the house being crowded to the point of suffocation by the friends of Mr. Sanderson, and the financial results must have been gratifyingly large. Of course the bill was tremendous. The leading lights of the vaudeville stage appeared and gave an entertainment lasting from eight o'clock till midnight. Where all were so excellent, it would be unfair to mention individuals. Suffice it to say that the programme was one of the best ever presented in this city, and proved that Mr. Sanderson has hosts of good friends.

VAUDEVILLE JOTTINGS.

Marie Celeste, a charming and talented singer, appeared at the concerts in Proctor's on Sunday last.

Pearl Andrews made a pronounced hit with Tony Pastor's company last week at Hyde and Behman's in Brooklyn.

Lillian Green is in her third week at Tony Pastor's.

Kitty Kursale and Violet St. Clair have joined hands. They are introducing their new act at Pastor's this week.

F. F. Proctor advertises that the salary of Weber and Fields, who are playing a special engagement with him, is \$1,000 per week.

The latest feat of those acrobatic marvels, the Rixfords, playing musical sleigh-bells while balancing head-to-head, is a great hit in Tompkins' Black Crook.

Ullie Akerstrom makes her vaudeville debut next week at Keith's Union Square.

The Dare Brothers are doing a new act which they call White Visions.

Harry Leighton, the boy alto, who is at Keith's this week has sung in some of the prominent church choirs of this city.

The Pantzer Brothers have returned from a successful two months' trip to California.

B. F. Keir, the continuous magnate, has his theatres in such good running order that he has time to attend to lots of other things. At the horse show held recently in Boston he exhibited several high-class roadsters, some cute little ponies and one or two other specimens from his stables. His little pony "Lottie," which has been a fixture at his Union Square Theatre for three years, took the second prize among the pony entries.

Maurice E. McLoughlin has been engaged by Weber and Fields to write the comedy, Little Willie, in which they intend to star Lottie Gilson next season. There will be considerable heart interest in the piece and it will be written with a view of showing Miss Gilson to the fullest advantage.

Salerno, a European juggler, was secured by cable last week for the Keith circuit. Some of his admirers say that he surpasses even Cirque Valli. His salary is one of the highest ever paid for an act of this kind. He will not come over until early next Fall.

Scenic Artist Fraser, of Keith's Union Square, has had his hands full for the past three weeks. He and the entire staff of stage hands have been as busy as bees building and painting a new trick house for Paul Martinetti's pantomime "A Terrible Night." The new scenery, properties

and tricks will be used during the entire Martinetti engagement over the Keith circuit.

Barr and Evans opened at the Lyceum, Boston, April 6, with The White Crook, making such a hit that they were at once engaged for the balance of the season.

Annie Carter, the well-known contralto, who has considerable talent as an actress, has received an offer from a prominent New England manager to star her in a new burlesque in the vaudeville houses next season. Miss Carter will probably decline the offer, as she thinks it advisable to wait until the season of 1897.

The Sidmans are resting this week, the first since Aug. 3 last. They play the Savoy, Lowell, Mass., next week, and Keith's Bion, Philadelphia, week of May 1.

Sandow may appear at the Auditorium, Philadelphia, week of April 27. This will be his last engagement in America this season.

A high class concert was given at the Society, Brooklyn, on Sunday evening last, in which the following people took part: Helene Mora, Hilda Thomas, Frank Barry, Ward and Curran, the Newsboys' Quintette, Morton and Revelle, George H. Wood, Frank Moran, Charles B. Lawlor, Brown and Harrison and others.

A new vaudeville house to be known as the Orpheum was opened April 5 at Seattle, Washington.

Frank Riley and J. C. Hughes, late of Symonds, Hughes and Rastus, will double up next season and present a new specialty called Good Old Georgia, in which they will illustrate the comical phases of negro life. The new team will be known as Riley and Hughes.

Fregoli, who will sing whole operas by himself at Olympia, will be seen first in Dorotea, a one-act opera, in which he will sing the soprano, contralto, tenor, baritone and basso parts. Mr. Hammerstein confidently expects that Fregoli will make a greater sensation than Gilbert.

William F. Riley has been appointed advertising agent of the Casino.

John Morrissey, well known in vaudeville circles in Chicago and elsewhere, is now connected with the management of the Orpheum in San Francisco.

Troja has been engaged for a short season with the Vaidis Sisters' company.

Dick Little will be the business manager of the Vaidis Sisters' company. He closed with Carrie Lamont, who was prevented from playing owing to a severe illness.

Charles G. Kilpatrick, the one legged bicyclist, has been practicing glass ball shooting, and will add it to his act. Expert judges declare that he is a better glass-ball shot than Dr. Carver or Buffalo Bill.

Loie Fuller will make her farewell appearance in America under Koster and Bial's management at the Metropolitan Opera House on April 30.

Maude Raymond, who has made a hit in her dialect song at Proctor's Pleasure Palace, has a four week's engagement there.

Billy Emerson, the popular minstrel, who had a narrow escape from pneumonia, left last week for Atlantic City to recuperate. When he recovers he will begin a year's engagement with F. F. Proctor.

Alice Clifford, of the Clifford Sisters, has recovered from her attack of nervous prostration, and the team recently played a successful engagement at Hopkins' Theatre, Chicago. They will join the Vaidis Sisters' Combination on April 19.

Fifty delegates of the Delta Chi fraternity attended the performance of Marguerite at Hammerstein's Olympia on Friday evening last.

The Akimots Japanese troupe left for Europe on the Lucania last Saturday morning. They intended leaving on Wednesday by the Majestic, but their baggage, which was expected on Monday, did not arrive until Friday.

F. M. Catlin, who is part author of "She's My Little Madcap Queen," is a resident of Jackson, Mich., and not Detroit, as was recently published.

Billy Vassar and Rob Dalton, known as Vassar and Dalton, will be featured with The Merry Ramblers company next season.

Lizzie N. Wilson, a sister of Al Wilson, is doing a Dutch specialty which is said to be entirely original. She expects to put it on shortly in one of the local theatres.

Dottie Neville has made a hit in her clever specialty with Arthur Dunn in Excelsior, Jr., at the Broadway Theatre.

Rogers Brothers have been making a big hit with Donnelly and Girard's company this season. Their act was put on at 10:30 every evening. They have signed with Tony Pastor for his Fall tour, opening Aug. 10.

The engagement of Kate James, which was to have begun at Koster and Bial's last week, has been postponed until next November.

Hadley and Hart, the musical team, are at Poli's Wonderland in New Haven this week. They will be at Proctor's Pleasure Palace next week. Their work has been well received everywhere this season.

Maxwell and Simpson are making a big hit in their new descriptive songs illustrated by electricity. Their turn is novel and entertaining. Mr. Maxwell possesses a sweet tenor voice and his superior in rendering descriptive and sentimental songs has not been seen in the city. He has shown remarkable talent since boyhood. For sixteen years he was a member of St. Francis Xavier's Choir in West Sixteenth Street. Mr. Simpson is an artist photographer and has succeeded in taking realistic and exciting pictures from life. Many of his scenes have been awarded first prizes for their beauty and execution. The elaborate electric apparatus now used was designed by him. Mr. Simpson is also an excellent musician, having written and composed their fire song. It appeals to all and recalls to all firemen and their friends the thrilling story of a fire from the striking of the alarm to the fall of the burning building. They play this week at Hyde and Behman's, Brooklyn.

Jersey City Lodge of Elks attended the performance at the Bon Ton Theatre, Jersey City, on April 11, as a compliment to Kitty Kursale and Carr and Jordan.

Emilie Edwards, singer and impersonator, was engaged by Colonel Hopkins to fill the place of a performer who was unable to reach the theatre in time for the matinee on Saturday, April 5. Colonel Hopkins was so pleased with her performance that he immediately engaged her for the rest of the week.

Carr and Jordan have signed for six weeks at the Orpheum, San Francisco.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The vaudeville theatres had excellent attractions Easter week, but election and Ringling Bros. big night parade had their effect, and the box office statements did not tell as pleasing a story as usual, however, a very good business was done despite the strong opposition.

Hopkins' South-Side Theatre: An extra attraction

VAUDEVILLE.

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Direction FRANK FULLER.

IDA FULLER

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was offered in the form of Verona Jarbeau, who was last seen here with The Passing Show. Her work won for her a very flattering reception. Billy Kaye and Ada Henry, in a somewhat original skit, kept the audience happy. Mr. Kaye's comedy was very amusing. Billy Van, formerly at the head of his own minstrel co., was also in the bill, and he succeeded in eliciting considerable laughter. The balance of the co. was made up of the following, who were pleasing in their respective specialties: Three Vilona Sisters, Montgomery and Store, Morton and Mack, Carr and

A WOMAN WHO MAKES PLAYS.



From a photograph by A. H. H.

MARGUERITE MERINGTON.

When E. H. Sothern produced Captain Lettarblair at the Lyceum Theatre in this city a few years ago he introduced to the American stage a new playwright. The unequivocal success achieved by this dainty comedy attracted much attention to the clever authoress, and has placed her name prominently upon the scroll of dramatic writers. In her quaint little old-fashioned cottage on the Grand Boulevard, overlooking the broad waters of the noble Hudson, a representative of THE MIRROR found Marguerite Merington the other day.

"I have been at work for some time," said she, "revising and brightening up Bonnie Prince Charlie, which was written for E. H. Sothern. Mr. Sothern and Mr. Frohman have suggested several alterations, and these I have been making carefully. The play was to have been performed before this but The Prisoner of Zenda came along, requiring immediate presentation while the interest in Anthony Hope's romance was at its height, and so Bonnie Prince Charlie has had to wait. The suggestion for this piece came from Mr. Sothern, who recognized in the character splendid opportunity for the exercise of his varied talents. In executing the work I have endeavored to follow history as faithfully as was consistent with dramatic utility, and have succeeded, I believe, in preserving the atmosphere and peculiar beauty of the period. Few characters are offered by history that give to us a background more picturesque or a personality more fascinating than that of Bonnie Prince Charlie.

"Then I have just completed a revision and condensation of my little comic opera libretto, entitled Daphne, or the Pipes of Arcadia, which was awarded first prize by the National Conservatory of Music in its competition of 1892-93. This task has been undertaken at the instance of Lamson, Wolfe and Company of Boston, who wish to publish the libretto in a little series of dramatic works which they intend to issue, uniform in style with the edition of Madga which has already come from their presses. In writing Daphne it was my effort to study closely the methods employed by Gilbert and Sullivan in their famous compositions, and to follow as nearly as I was able their arrangement of alternating dialogues and lyrics, which, to my mind, has proven the happiest device of its kind yet introduced. I have not heard," she added naively, "that the National Conservatory of Music has seen fit to offer since another similar prize. I am afraid my little opera killed the good work."

"My dramatic work has really been very limited, only three plays bearing my name having been put upon the stage. Good-bye was performed not long ago at the Boston Museum by the stock company of that theatre, but it ran only five weeks, and I fear it was not all that I had hoped it might be. Captain Lettarblair was my first effort to see the light of a stage. Its success was greatly due, I fancy, to the kindly offices of Mr. Sothern, whose unwearied labors in staging the play and whose manifold suggestions to me during its preparation were of the utmost importance. Then, when the work was nearly ready for presentation, it was submitted to Joseph Jefferson, and his kindly assistance was invaluable. Lettarblair was written at many different times, covering a long period. I worked upon it only now and then, in a spasmodic fashion, whenever mood or leisure proved congenial. It was not made to order for Mr. Sothern, although, when selected by him, a certain amount of rearranging was, of course, necessary to make it fit him and his clever company of players.

"Sol Smith Russell has a come to of mine, The Every Day Man, which was written especially for him. It tells a simple story, thoroughly American and wholesome, and its central figure is the result of a careful effort to provide a new character study for Mr. Russell, who believes in encouraging American writers and wholesome dramatic literature. The piece was produced last year in Canada, and, alternating with The Rivals, has been Mr. Russell's bill all this season, meeting with gratifying success throughout the country, in all parts of which its star is exceedingly popular.

"And there you have the length and breadth of my dramatic experience! Nowadays much of my time is given over to magazine work which, although it may mean less of fame and fortune in the long run, seems surer and productive of quicker results. In this work I must confess to unusual good luck. I do but a moderate amount of writing for the magazines and weekly newspapers, and yet the results are most satisfactory, and the rewards generally prompt. Eugene Field's famous experience with a magazine which kept a poem of his eight years and then rejected it has not been mine, for more than once my rambling efforts have been published almost before I could have expected them to be read by the editors.

"My work is of the imaginative or romantic type, rather than the up-to-date. This little home at the side of the broad river has all the quiet and rest of the country while still being in touch with the great metropolis, and here imagination seems to find a freer expression than anywhere else I know. I enjoy my work, and love the study of character most of all. Serious

scenes or comic scenes are each as interesting for me to labor with as the other, because every character one meets in real life has its serious and comic sides, equally important factors in the general make up of the individual. It has always seemed natural that I should select England as the scene of my plays, for England is my native land.

"Now that the beautiful Spring is come, I fear that my literary labors will suffer, outdoor exercise being one of my chief delights. I am an enthusiastic bicyclist, and enjoy the pleasures of wheeling almost every fair day. How one could live near this magnificent boulevard and not ride a wheel I do not understand. But every house in this thoroughfare has not preserved its colonial simplicity so well—our cottage has not so much as a number as yet!"

NOTES FROM ABROAD.

(CONTINUED FROM PAGE 1-)

appeared at the Paris Renaissance. M. E. Hancourt's drama, La Passion, was produced at the Porte St. Martin on Good Friday.

The Salvation Army has been holding mid-night prayer meetings in Sydney for "frequenters of public houses, theatres and music halls," who are besought, in placards, to "come, drunk or sober."

Any actor who applies for an engagement in Russia is compelled to answer truthfully a number of impertinent questions. He must give his age, the name of his parents, his religion, his stature, his place of former employment and salary actually received, and whether he has ever been imprisoned or fined. This is required of women as well as men. These regulations are also legally enforced in connection with house servants in Russia. A test case was recently carried by an actor to the Imperial Court, which decided against him. Actors, therefore, must comply with the requirement if they wish to continue in their profession.

The Paris Civil Courts have decreed that Manager Grisier of the Bouffes-Parisiennes, must pay alimony in the amount of 200 francs a month to Madame Grisier-Montbazou during their reciprocal suit for divorce.

At Biarritz, March 20, 21, Lady Elcho and Audrey Campbell played Tragedy and Comedy in the parlors of the Hotel Victoria.

Father Satan is the name of England's latest provincial winner. It will reach London in June.

For the Crown is such a success in London that it is expected to last for the season at the Lyceum.

Forbes Robertson and Frederick Harrison have an adaptation of Hardy's novel, Tess of the D'Urbervilles for their next London season.

A new spectacle entitled El Dorado, the Land of Gold, is on the cards at the London Canterbury.

James Doel, who celebrated his ninety-third birthday at East Stonehouse, Devonshire, March 13, claims to be the oldest living actor, and was in Edmund Kean's support at Exeter, before Kean's London triumph. Doel last appeared on the stage in 1881.

Salvini recently appeared at a benefit in Rome, playing Othello with all his old-time vigor.

Borio has completed the first part of a social trilogy to be called Leviathan. It is a modern Italian drama, and a new departure in theatrical work.

The Roentgen rays are soon to be used on the stage in a Berlin playhouse.

Mrs. Fred Vokes is objecting to the use by Vardley, Stephenson, and Cecil Clay of the Vokes family's old sketch, In Camp, as a basis for the comedy, On the March, which they propose to launch in England. Mrs. Vokes says that the late Fred Vokes left her a skeleton copy of In Camp which she has used, and may use again.

Henry Arthur Jones' new play for E. S. Willard will be produced as soon as possible at the London Garrick. It is to be called The Soothsayer, and Lady Monckton and Clara Poole are in the cast.

The Prisoner of Zenda has reached its one hundredth night in London.

Ellaline Terriss has resumed her part in the London production of The Shop Girl, after recuperating at Brighton.

PLAY TITLES

Entered in the office of the Librarian of Congress from February 21 to March 29, 1896.

LOVE AND DEATH. By R. E. Colbreth.
MIDDLEFIELD. By E. C. Phelps.
QUITS. By Sophia Reinhardt.
DAS HEIMICHEN AM HERD. By A. W. Willner.
SHAMUS O'BRIEN. Libretto. By G. H. Jessop.
'40 MINING CAMP. By F. H. Brooks.
THE GRAND DUKE, OR THE STATUARY DUEL. By W. S. Gilbert.
THE SCARLET LETTER. By George Parsons Lathrop.
POWER OF FATE. By N. H. Mering.
A STRUGGLE FOR LIBERTY. By Ernest Salvator.
SUNNE. By Anton Feer.
HOTEL HEALTHY. By Colonel G. H. Hamilton.
STUPID CUDDY. By Bert C. Rawley.
A \$10,000 WAGER. By I. M. G. Wood.
A CASE OF JEALOUSY. By I. M. G. Wood.
OUR SUMMER BOARDERS. By Bert C. Rawley.
A VICTIM OF WOMAN'S RIGHTS. By Nellie M. Locke.

THE CAMPAIGN. By H. E. Andrews.
QUEEN'S RIDDLE. By Claude R. Buchanan.
HRAIA PARAKHIN UKMIRICA. By W. Dymiewicz.
SIGMA PHI ALPHA. By Adelaide L. Fries.
THE KISS. By Charles Renaud.
THE GREATER NEW YORK. By William H. Rightmire.
JESSICA. By T. H. Sayre.
TAGG, THE WAIVER. Ames Publishing Co.
CASTLE GLOOMY. Libretto. By Harry C. Baker.
STRAIGHT FROM THE HEART. By Sutton Vane and Arthur Shirley.
OCTAVIA. By Mrs. Harvey Cortland.
TWENTY LOVE AND MONEY. By J. A. Fraser, Jr.
HAPPY ARCADIA. By W. S. Gilbert.

A MODERN MEPHISTO

By ROBERT J. DONNOLLY.

THE UNQUALIFIED SUCCESS

TO LET ON ROYALTY, apply to

ALICE KAUBER, 1432 Broadway.

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MALVINA CREAM

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25¢ each a cake 10¢ per box

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Beautiful Souvenirs.

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CHIMMIE FADDEN

Playing to Crowded Houses at Every Performance.

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The Jolliest of All Widows

THE ONLY

MAY IRWIN

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laughing success

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30th Performance April 21—Souvenirs.

BROADWAY, 35th St. near

GARRICK THEATRE Lessee.

RICHARD MANSFIELD Manager.

CHARLES FROHMAN Manager.

LAST WEEK.

SPECIAL MATINEE WEDNESDAY.

MR. JOHN DREW

(Management Charles Frohman)

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The Squire of Dames

Evenings, 8:20. Matinee Saturday at 2.

MONDAY, APRIL 20—THOROUGHLY.

BROADWAY AND 40th ST.

EMPIRE THEATRE

EVENINGS 8:15. MATINEE at 2.

WEDNESDAY AND SATURDAY MATINEE.

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The Best Entertainment in New York.

GENUINE EMPIRE TRIUMPH

The New Comedy entitled

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From the French, by CLYDE FITCH.

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MR. A. M. PALMER Manager.

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LIMITED ENGAGEMENT.

THE ENGLISH VERSION OF SARDOU'S Napoleonic Comedy

MADAME SANS GENE

The success of two Continents.

KATHRYN KIDDER and the entire original cast.

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EXCELSIOR, JR.

Evenings at 8:15. Matinee Saturday at 2.

NEXT WEEK—DE WOLF HOPPER.

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HOYT AND MCKEE Managers.

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Ev'ngs 8:20. Musical

Mat. Sat. 2:15. Farce.

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LYCEUM THEATRE

4th Avenue and 23d Street.

DANIEL FROHMAN Manager

LYCEUM'S GREATEST SUCCESS

The Prisoner of Zenda

The Great Romance

BY THE LYCEUM THEATRE COMPANY.

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AUGUSTUS PITOU Lessee and Manager.

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KATE CLAXTON

—IN—

The Two Orphans

GARDEN THEATRE

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A Scrambling Funny Play

His Absent Boy

Adapted by AL. NEUMAN, the German.

Produced by Mr. A. M. PALMER.

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UNION SQUARE THEATRE

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CHARLES E. EVANS Proprietor

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SEVENTH MONTH OF BELASCO'S PLAY

The Heart of Maryland

Crowded all the time.

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PASTOR'S Continuous Performances.

12th St. near 3d Ave.

Seats 75c and \$1.00; Balcony 25¢ and 50¢.

Bernard Dyllan, Lester and Williams, Earl Sisters,

Paris Contortion Dancers, Rice and Elmer, Cora Rount,

Evelyn Britton, Shayne and Wenden, Lillian Greene,

Kursale and St. Claire, Chas. V. Seaman, Joe Lewis,

Hall and O'Lynn, The Carbons, Ben K. Harney and others.

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THE GREAT ALBERT

CHEVALIER

Evenings, 8:15. Saturday Matinee, 2:15.

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FRITZ IN LOVE.

Next Week—The Sidewalks of New York.

AMERICAN THEATRE

42d St., 41st St. and 4th Ave. (near Broadway).

MANAGER Mr. T. H. FRENCH

Evenings at 8. Matinee, Saturday at 2.

2d Week The New American Melodrama

The Law of the Land

BROOKLYN THEATRES.

AMPHION THEATRE

EDWIN KNOWLES Proprietor

Matinee Wednesday and Saturday.

Edward Harrigan

in Old Lavender and My Son Dan.

Next Week—LILLIAN RUSSELL.

COLUMBIA THEATRE

DANIEL FROHMAN & AL HAYMAN, Props.

HARRY MANN Manager.

This week Wednesday and Saturday Matinee

THE SPORTING DUCHESS

PARK THEATRE THIS WEEK

A. M. Palmer and Edwin Knowles, Lessees and M'grs

TRILBY

Next Week—ROSE COGHAN in MADAME.

Col. MONTAUK THEATRE.

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COL. W. E. and W. L. SINN Proprietors.

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HOBOKEN THEATRE.

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Friday, Saturday and Matinee.

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"THE WHITE CZAR."

A POWERFUL RUSSIAN PLAY

Suitable for Female Star

BY

ROBERT DRURY

author of "Doris," etc.

M. H. H. off

AN OPEN LETTER TO THE AMERICAN DRAMATIC PROFESSION,

IN THE FORM OF THE FOLLOWING RECORD.

Is respectfully subscribed by
FRANKLIN H. SARGENT,
Carnegie Lyceum, New York, N. Y.

PART I.

*Proceedings in Equity before the
Court of Public Interests, with-
in and for the County of New
York, on the eighteenth day of
April, 1896, a certain case
wherein the intelligent Thea-
tre-going Public is plaintiff,
and the Leading Actors of
America are defendants.*

Be it remembered that heretofore, to wit, on the seventeenth day of October, 1896, the said complainant filed in the office of the clerk of said Court a certain bill in Equity, in the words and figures following, to wit:

To the Court of Public Interests, sitting in Equity, within and for the County of New York, and State of New York: your petitioner, the Theatre-going Public, respectfully shows, through attorney,

I. That the Actors of America have offered and continue to offer to the theatre-going public performances, in return for which the public, plaintiffs in this case, have paid and still continue to pay certain fees, as required by the defendants.

II. That, by virtue of these performances and the fees paid therefor, the actors have assumed and still assume a trust, if not an implied contract, that said performances shall be of the value paid for them, and shall be of proper value, interest, and entertainment to the plaintiffs.

III. That, moreover, to this end they, the defendants, shall uphold, preserve and promote the moral, æsthetic and rational standards observable in other artistic, business and professional pursuits.

IV. That the defendants, the Actors of America, in the main have been and still are willfully negligent of their trust (and implied contract with the public) in failure to keep the standard of their art equal to that of other arts;

(a) By carelessness in self-training and discipline, in lack of scholarship, and in lack of system;

(b) That they, the defendants, have failed to keep abreast of the civilization of the day, particularly in educational methods;

(c) And that they have allowed and still will fully allow experimental efforts to take the place of studious, well-prepared results; the appearance of people on the public stage ignorant of the very elements and grammar of their profession;

(d) And that they have distrusted and obstructed all efforts looking to the development of educational system, technical perfection and scholarly standards in the theatre, and the establishment of a preparatory training school;

V. That the defendants have often been appealed to and reasoned with on these subjects, without improvement on their parts in these respects.

Being, therefore, without remedy at law, your petitioner prays for relief in Equity; and that subpoenas may issue to the said actors and others as aforesaid, who are made defendants to this bill, and that said defendants may answer to all the matter herein alleged; and that this court may decree that an order of injunction be declared against said defendants, to prevent further great and irreparable injury to public theatrical performances and that, to that end, guardians or trustees be appointed to regulate the educational interests of the Theatre, and establish an American Dramatic College or training school, controlled by said guardians or trustees, for the protection of the theatre-going public, and that your petitioner may have such other and further relief as shall seem equitable.

[Signed] X. Y. Z.,
Attorney for the Plaintiff.

And thereupon the following subpoenas were issued out of said clerk's office, to wit:

The State of New York, County of
New York,

to

THE NEW YORK DRAMATIC MIRROR.

Subpoena

We command you to summon the principal actors of America to appear before our Court of Public Interests, on the eighteenth day of April, 1896, to answer a petition in Equity, exhibited against them by the theatre-going public, and this they shall in no wise omit, under penalty of one thousand dollars, and have you then and there this writ, with your doings thereon.

Given under the seal of said Court, this ninth day of November, 1896.

Attested to by F. H. S. (Clerk.)

And, afterwards, to wit, on the twenty-first day of December, the sheriff of said county returned the said subpoena, indorsed as "served;" and afterwards, to wit, on the twentieth day of February, 1896, the said defendant filed in the said clerk's office an answer to the said bill, in the words and figures following, to wit:

THE ANSWER OF THE ACTORS OF AMERICA

To the bill filed against them

BY THE INTELLIGENT (sic) THEATRE-GOING PUBLIC.

These defendants, for answer to the said bill, say:

I. While admitting that they, the defendants, have offered and continue to offer performances to the public for fees of admission to the same:

II. Deny that attendance at said performances is obligatory upon the public in any sense or that said performances are the property of the public, held in trust only by the defendants, or that there is any contract expressed or implied in said performances.

III. And the defendants moreover deny that the plaintiffs have any authority in deciding the actor's standard of artistic, business or professional pursuit.

IV. And, further, even if there were such authority vested in the public, that the defendants deny any failure on their own parts to keep the standard equal to other arts, and specifically deny:

(a) Carelessness, lack of training or scholarship;

(b) Or, that they, the defendants, have failed to keep abreast of civilization;

(c) The defendants also deny their power to prevent crude acting and inefficient actors from appearing upon the public stage, such crudities and incompetencies being to best knowledge and belief so few as to be unworthy of mention;

(d) While admitting distrust of much that to defendants is deficient in so-called stage training, particularly in Academic methods, which defendants claim are foreign to the proper functions and aims of the art of acting, deny that they have obstructed all efforts looking to the development of education in the American Theatre;

V. They, moreover, deny that they have often been appealed to and reasoned with on these subjects without improvement, but affirm that, if they had been so consulted, they would and do still affirm that, to their best knowledge and belief,

FIRST: No such causes for dissatisfaction exist, as stated by plaintiff, and that;

SECOND: If such causes had existed or should still exist that the chief defendants in this action, the leading actors of America, are not to blame, but that the real delinquents would be found to be the theatrical speculators, encouraged and aided and abetted by the theatre-going public, the plaintiffs in this action; and that, moreover, the general financial status and other conditions of finances and life in this country have caused the overthrow of the stock company system, and influenced the work of playwrights and actors, and limited the influx of the right people into the dramatic profession; all of which matters and things the defendant is ready to aver, maintain and prove, as this Honorable Court shall direct; and humbly prays to be hence dismissed with reasonable costs, in this behalf most wrongfully sustained.

[Signed] A. B. C.,
Attorney for Actors of America.

And thereupon the said defendant filed in the said clerk's office an affidavit, in the words and figures following, to wit:

The said defendant makes oath and says that the matters and things contained in the above answer, so far as stated from his own knowledge are true, and so far as stated from information, he believes them to be true.

[Signed] A. of A.,
Subscribed before me, Clerk of this Court,
F. H. S.

And, thereupon, on the twenty-first of March, the said complainant filed in the said clerk's office a replication to the said answer, in the words and figures, to wit:

THE REPLICATION OF THE INTELLIGENT
THEATRE-GOING PUBLIC

To the Answer of the Actors of America

The said complainant comes and replies to the said answer and says that the matters and things alleged therein are not true; and this he (they) is (are) ready to verify; and, afterwards, to wit, on the eleventh day of April, the said complainant filed in the said clerk's office certain depositions in the words and figures following, to wit:

COPY OF INTERROGATORIES.

(1) What is your opinion of the present condition of the actor's art?

(2) What, in your judgment, is to-day most needed for the improvement of the actor's art?

(3) Should there be a special and technical education for the young actor, prior to his or her first professional experience?

DEPOSITIONS OF PLAINTIFF.

(Answers to Question No. 1.)

Arranged in convenient form by consent.

"What is your opinion of the present condition of the actor's art?"

"While acting per se must always necessarily be considered as an art, the present condition of the 'profession' should surely be classed among commercial pursuits, as it is undeniably a question of personality that makes the favorite of to-day. I have frequently maintained that almost any actor looks to the salary paid first."

"The combination system, the precarious financial footing of the actor, the need of intelligent stage management and of recognized standards combine to level acting to a trade. The influence of the schools, the improved class adopting the stage, and the attention devoted to stage affairs by serious minds are all at work to develop acting into an art. Even as it stands, the influence of the stage is the most widely felt for good. But acting abstractly considered as an art hardly exists here yet."

"The present condition of the actor's art is extremely variable. The standard established by a few of our leading prominent organizations, and individual actors of combinations, is of a high order, equal, if not superior, to that of any period in the history of the drama. But this high standard is maintained to a very limited degree. The general or largely prevailing condition being on a medium not to say inferior plane."

CARL A. HASWELL.

"The present condition of the actor's art in this country appears to me to be in a transition stage. Heretofore, impeded by the mud which she has gathered by wading so long in the slough of American farce-comedy, Dramatic Art finds it somewhat difficult to walk easily and naturally along the higher paths—the narrow road. Thus, it is, therefore, that when, as is happily now more frequently the case, plays are produced which treat of the truths of life—of its emotions—there is often an artificiality in the dramatic movement which militates against a real approach to perfection. There is a stagey atmosphere—a sometimes fatal fog—through which the emotions reach out in vain to touch

the hearts of the audience—through which the stilled truths do not ring true. But, in view of the beautiful plays lately produced in New York, and portrayed with such genuineness of purpose, one cannot but be elated by the progress made within the last few years, and the hope of still greater in the near future."

COURTNEY THORPE.

"I think the stage is in a state of transition. Time was when the best representatives of culture were its most ardent supporters. That class at present never visits the theatre except upon rare occasions. In its place we have mere amusement seekers, five o'clock tea-givers to the stars, and the merely idle. The reasons are: pure commercial interests on the part of manager, the passing of the dramatic giants, and the combination system. When the theatre ceases to make as much money for its users as it does at present, there will be a change."

WILLIAM OWEN.

"Not promising. The more prominent causes being first the financial conditions which make the traveling combination the only probable profitable venture for the average manager. One role a year and more than likely a role deficient in opportunities is not calculated to either develop the artistic taste or arouse the ambition of the young actor. Next, the public taste which enjoys that wonderful structure, the modern melodrama with its equipment of realism, tanks, living bridges, living ropes and living libels on nature, so beautifully dissected by Jerome in 'Stagehand.' Another popular form of entertainment—Farce Comedy—has engulged a multitude of talented young people whose ambition has been stifled by the weight of rubbish which surrounds them. Another thing unfavorable to dramatic art is the exploitation of the specialist, who does all he or she knows in a quarter of an hour. Again the aggressive presence of a certain type of theatrical speculator who regards everything as a 'show,' who slings slang and who 'damns the actors anyway.' To him one is the same as another. He knows little about the actor's art and cares less. Even the Play is not the thing! Printers ink and a good route. 'He's out for the stuff' and in the present condition of affairs he gets it."

MIRON LEFFIN-WELL.

"Finchbeck is fast pushing it to the wall."

THOMAS W. KEENE.

"At the lowest possible ebb. The cause is the lengthy runs of plays, the actor being compelled to confine his talents to one part through entire season, if not two or three seasons."

HENRY TALLEY.

"Improved over former years, but still lacking in definite method. Too much stress laid on inspiration, not enough on solid attainments. Things are done in a haphazard way, without regard for rules of art, so that success appears to depend too much on chance."

EDWARD E. ROSE.

"It is better than ever. The expression of the emotions which formerly depended upon the hysteria of the moment is, year by year, being reduced to formulae."

WILTON LACKAYE.

"It is on the eve of revival, owing to the ever increasing demands for worthy plays, worthily produced."

ADLAIDE PRINCE CLARK.

"The standard has never been higher."

MRS. LESLIE CARTER.

"The present condition of the actor's art, with a few noted exceptions, is obscured to a great extent in scenic environments; monetary consideration has become of primary importance, art is secondary. Consequently, the soul of art is obliterated, and artifice has superseded it. In fact, art is very short, for managers choose actors whose physical personality fits the parts. Art will sink personality in any role, but now there is generally one part for one actor."

SHERIDAN BLOCK.

"I think it is too commercial in spirit—too material in motive generally. It needs spiritualizing in aim and performance. Of course this result is racial. But science and art should be lifted as much as possible out of the field of speculation. For it is still true that 'what we do for bread will taste of grain, although we have a vineyard of champagne.'"

MARY SHAW.

"His what? 99 out of 100 actors have none. But the odd one is worth discussing. This fellow is conscientious—a student—a gentleman. He seldom gets far, but it's not his fault. He is dragged down to the level of his surroundings by force of circumstances. Sometimes God makes him strong enough to mount above them; when he draws \$700 a week we call him a lucky dog; and talk about his art. It is a good thing for an actor to have some art. It is much better for him to have three legs and a good back."

WALTER CLARK BELLONS.

"The idle of both sexes have entered the profession to-day, and have created a condition of things which we are invited to accept as dramatic art. Its condition is feeble—but eternal."

ROLAND REED.

"It is rapidly deteriorating. All of our best actors of to-day received their education in Stock Companies, where the companies now playing in New York City."

W. A. SANDS.

"The actor's art is, I think, in a most deplorable state by reason of the fact that many young men and women who enter upon their histrionic careers are partially, if not wholly, unprepared and unfitted for the serious work before them."

CYRIL HASTINGS.

"The actor's art will always remain the same. But the actors and amateurs (God save the mark!) of to-day are doing their best to lower its standard and drag it through the mire."

HARRY DAVENPORT.

"It is one of comparative lethargy, as it is an art fostered only by practice, and the opportunity for that is a great round of parts which is needed, and is sadly lacking at the present time."

CHARLES E. WELLES.

"On the decline."

JOSEPH SLAYTOR.

"The payment or non-payment of salaries has much to do with my opinion of the actor's art."

MARK PRICK.

"As to scenery and costumes the dramatic art was never better presented than it is at the present time. But the same mercantile spirit that has thus pushed and hurried forward the show that surrounds the dramatic art has belittled the art itself by an appeal to the sense—merely spectacular effects of good looks and fine clothes, which seems now to be the first requirements from the managers. Mere prettiness and rich costumes cannot give an artistic performance either of Lady Macbeth or Camille, nor will a handsome countenance and fine form in the man make a Hamlet or a Benedict."

MARIE D. SHOTWELL.

"It is on the decline for the present."

NEL BURGES.

"As an art, it is rapidly disappearing."

EDDIE ELLISER.

"There are too few masters. It needs education."

FRAZER COULTER.

"That it has almost ceased to be an art, and becomes in many cases merely a means of livelihood; in order that the dramatic profession should maintain its position as an art the actor must have a higher motive than the pecuniary advantage to be obtained. He must prepare himself by study as for any other profession, and that study should begin years before he enters the profession and continue through his professional life. To be an artist requires infinite patience, untiring efforts, constant study and a never-satisfied ambition. This can be accomplished only by those whose hearts and souls are in the work and others must be excluded."

GILBERT S. BIXBY.

And afterwards, to wit, on the eleventh day of April, the said defendant filed in the said clerk's office certain depositions in the words and figures following to wit:

DEPOSITIONS OF DEFENDANT.

Answers to Question No. 1.

"What is your opinion of the present condition of the actor's art?"

"It would take a long article to answer this question."

HELENA MODRISKA.

"It is, as it always has been, progressive and keeps pace with the spirit of the age."

C. W. COULLOCK.

"That it is in a very hopeful condition—that such unworthy vehicles for the exercise of the actor's art as silly burlesques, foolish, lurid melodramas, and stupid so-called farce-comedies are rapidly losing their hold on the present frequenters of the theatre. That witty burlesque, possessing dainty literary merit, and worthy caricaturing social and dramatic follies, and well-written melodramas have a right to live and will supplant their trashy imitations is certain. That the higher examples of the classical drama never die and never will, while human intelligence exists, no one need doubt. That, while it is possible that our stage may not boast of possessing as many intellectual artistic giants as of yore, still it has its share, and I think there never were so many well-educated and thoroughly earnest actresses and actors devoted to their art as there are now. That the best plays, in every sense, of the past and the present, can be as well acted now as in any period of the stage's history, I firmly believe. Like everything else, the actor's art has its times of depression, but it is too vital to ever be long afflicted with decay, and will exist and flourish until all forms of art cease to instruct, amuse or interest the human race."

WILLIAM F. OWEN.

"As good as ever it was, if anything of a worth nature is presented."

J. H. STODART.

"First-class."

GEORGE HOLLAND.

"Hopeful."

ROBERT TASSER.

"Hopeful."

JULIA MARLOWE-TASSER.

"Encouraging."

HENRY MILLER.

"A purely optimistic one. The actor's art in America is governed by vast quantities of intelligence, much earnestness, and bids well for the future."

OLIVIA SKINNER.

"More finished now than ever before—adhering more closely to the advice of the immortal master Shakespeare in holding the mirror up to nature."

OLIVER BYRON.

"True dramatic art is as firm and as valued to-day as it has ever been. Its exponents are fewer, though all worthy followers are rewarded to-day more abundantly than ever before in the history of our stage."

SOI SMITH RUSSELL.

"As an art it ranks higher to-day than ever before in the history of the time. I speak solely of the art and the artist—not the individual who commits lines to memory and renders them with no personality, no intelligence. The methods that are most successful to-day are different from those of years ago, and come nearer to the truth of nature. In support of my opinion let me instance Duse against Bernhardt. One is natural or seemingly so—the other artificial and theatrical—frankly so."

CHARLES DICERSON.

"I believe the condition is healthier than it has been. Mediocrity in art is less demanded at the present time, it is surely the survival of the fittest!"

HENRY BREEMAN.

"The art of acting is better understood at present than in times past. More intelligence and taste is displayed. We have more good but not greater actors. The profession is recruited from better material and we are gradually learning to prefer dramatic to theatrical methods."

JOHN A. LANE.

"The actor's opportunity for developing detail and establishing a reputation on his individual merit, by means of a careful system of rehearsals, is an unequalled improvement over the old stock days."

ODELL WILLIAMS.

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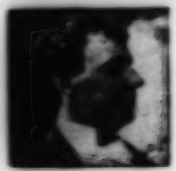


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